

# Sets in Order

25¢

The Magazine of SQUARE DANCING

FEBRUARY, 1957

VOL. IX

NO. 2





# A BALLET TYPE SQUARE DANCE SLIPPER

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I was wondering if you have discontinued your articles on programming and reports on programs from the various parts of the country. I know that I found them very interesting and it gave me a chance to see just what type of program callers were using in different areas.

I also would like to get in contact with some callers who would be interested in corresponding by tape and exchanging tapes and ideas.

Bob Lucas

75 E. Parker St., Waterloo, Iowa

(Editor's Note: We will pick up this report on programs across country at some future date. Thanks for your comment.)

Dear Editor:

... I would enjoy more of "Women on the Square". It's wonderful for us women who make our own square dance clothes.

Mrs. Albert Jesse

Akron, Ohio

Dear Editor:

Would like to see Sets in Order open a mail-order service on material and trims at a reasonable price for all of us who sew our own. It seems the stores don't carry our kind except through the summer. We need it in the fall and for the holiday season...

Mrs. Glenn Lapham

4971 South 42

Omaha, Neb.

(Editor's Note: I'm not sure just what the answer would be or who would be able to handle a mail order service such as the one you suggested. It's certain that if the need is great enough someone will come along who can really be in a position to help.)

## DESERT TOGS

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Cuff Links \$4.50 Earrings \$4.25

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with his first dance since his beloved *Waltz Delight* five years ago!

—the kind of dance we need more of—  
a lovely arrangement for couples moving  
in a pattern in a circle — couples who  
love to weave beauty on a shining floor.  
He calls it *Forget-We-Not!* (And such  
music!)

### And that's not all!

Boyd and Helen Kopper of Hutchinson  
bring you a waltz like red leaves blown  
across a sunny garden.

(Out February 15)

#X-93 FORGET-WE-NOT. Waltz Mixer by  
Betty and Homer Howell

#X-94 AUTUMN WALTZ, by Boyd and  
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Ask your dealer or write —

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Write for free brochure giving complete details  
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you wish to stimulate interest in square dancing  
or provide a spot of entertainment to any pro-  
gram, you'll find this film will fill a definite need  
for audiences of all ages since it deals with dan-  
cers from tots through teenagers to adults.

*Sets in Order* FILMS

462 North Robertson Blvd., Los Angeles 48, Calif.

## LETTERS (Continued)

Dear Editor:

This for a pun: In a recent copy of SIO  
most of the feature space was taken up with  
articles by the Helsel family (they were good,  
timely, and to the point—no pun there), but I  
just had a thought to come rambling by while  
reading and it was, "Well has SIO gone com-  
pletely to Hel(sel)?" Iowa has nothing on N.  
C. We have it, and grow it, too!

John Brendle  
Raleigh, N. C.

(Editor's Note: Still they come—reactions to  
the first edition of Chuck Jones' Notebook. We  
guarantee you'll like this one.)

Dear Editor:

. . . As a fellow (no, girl) zoologist I feel  
duty bound to question one of your statements.  
I refer, of course, to: "An ant-eater doesn't par-  
ticularly like ants, but he's not constructed to  
eat anything else". Now, I must admit that my  
zoological specialty is not ant-eaters; my par-  
ticular line of research was guppies . . . But  
your statement quite painfully reminds me of  
a Moody Institute of Science film which I pre-  
viewed in the line of duty just this week. The  
film showed some fore-and-aft views of an ant-  
eater eating ants. . . P.S. I did not recommend  
the film for purchase.

Now if you view an ant-eater dispassionately,  
taking dentition (or lack of it), facial osteology,  
and general disposition into account, you will,  
I am sure, see some adaptations to dietary pos-  
sibilities other than ants. One of the more ob-  
vious types of fare, of course, is catsup—at least  
in a native habitat where squeeze-bottles have  
not yet penetrated. It also seems quite likely  
that he could obtain considerable nourishment  
from the glue which always indissolubly binds  
wrapping paper to the pages of magazines and  
calendars made up into a firm, cylindrical pack-  
age for mailing. Finally, I believe I could train  
one to reach into my freshly-exposed film cart-  
ridges and select for ingestion each one of my  
badly-planned transparencies before their de-  
velopment and return, thus obviating the lame  
excuses with which I now greet them the first  
time they are projected.

Ruth S. Stein  
City College, Los Angeles, Calif.  
(More letters on page 26)



# Sets in Order

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and for the general enjoyment of all.

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Frank Grundeen . . . . . Art Consultant

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Los Angeles 48, California

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California ★★ California Callers ★★★

## AS I SEE IT . . . by Bob Osgood

THERE'S a large size hunk of Yankee ingenuity creeping into the Square Dance recording picture these days and this is a good time to mention two rather unique developments.

Original idea number one comes from the folks at Marlinda. Seems that for years callers have been raising a fuss with recording companies in general regarding accompaniment music for singing calls. Every month there'd be a new crop of record releases but chances were, unless the caller was tremendously versatile a big percentage of the recordings would be in a key too high or too low for the caller's voice. Almost every record manufacturer would be asked "How come you don't release two records instead of one — one in a higher key than the other?" The answer was simple. Costs.

It just didn't seem practical to split one sales item into twice the cost with no noticeable increase in total sales. Consequently callers over the country collected quite a pile of records they couldn't use. Fortunate indeed was the caller who used "live music" that could transpose to the caller's comfortable key.

Now, back to Marlinda.

Their new releases, six singing calls on three discs) inaugurate a new "double-up" or "Dual-Key" recording policy. Each number is recorded twice on a side—the same arrangement —only in two different keys designed to give ample range for almost any voice. They're in 33½ speed on a ten inch disc. It's too early to know how the idea will go over but the step forward is a big one.

Another "first" also bears watching. This time it's the new release system used by Balance Records. Their "new look" contribution consists of regular-length records, recorded at 33½ speed on seven inch discs. This is the size usually reserved for "45s" only on the new Balance releases the records will have the standard small-size hole. The advantages: a better quality of plastic material and much easier and safer shipping and carrying possibilities.

Well, I hadn't intended making the column into a record review but these things are aimed to benefit the hobby and I think they deserve a big healthy pat on the back.

Sincerely,

*Bob Osgood*



*you'll be delighted to dance*

*delightfully  
yours...*



Destined to rank high on the list of really worthwhile dances of this era is this new and very lovely WALTZ, crafted by those Oklahoma City exponents of fine waltzing . . . .

**HOMER and BETTY HOWELL**

. . . who composed "Waltz Delight" and many outstanding waltz quadrilles. Slow, relaxed tempo - exquisite choreography - highly styled. Simple enough for intermediate round dancers yet exciting for experienced dancers. Beautiful and expressive music by THE RHYTHMATES BAND.

*Equally delightful to dance is the flip side . . .*

### **"Diane Two Step"**

. . . an easy but interesting little dance that charms everyone with its simple routine and fine music. The dance was composed by **JOE AND HELEN GEORGE** of Aberdeen, Washington and the full **SUNDOWNERS BAND** makes with mighty good music.

\*\*\*\*\*

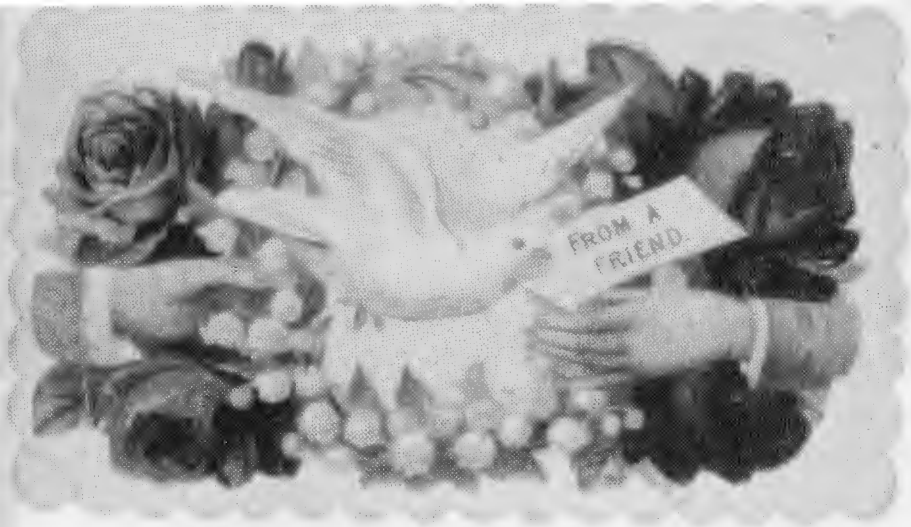
*Just ask your record dealer for  
WINDSOR No. 7640 (78 rpm)  
detailed dance instructions with each record*

**Windsor Records**  
*"JUST FOR DANCING"*

5528 N. Rosemead Blvd.

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# The Valentine Square Dance

**I**T'S a natural, of course, for those dance dates around February 14 and indeed, for all the month of February. All kinds of imaginative ideas can be brought into play for this most sentimental of the year's holidays, Valentine's Day. We'll pass along a few for your enjoyment, mostly culled from the Satins and Spurs Club of Reseda, California, to whom we nod, "Thanks".

## Decorations

Have your caller do his stuff in front of a giant heart, at least 6' high. A sturdy cardboard or, more ambitiously, plywood frame is cut in heart shape, decorated with red and white crepe paper and paper flowers. For variation, a solid red background and small round white lace paper doilies fastened all around the outside. Smaller hearts, miniatures of the big one, can be used to decorate the stage, or the walls. Another idea for the walls is various-sized red hearts on backgrounds of white doilies, with Valentine verses written in white ink on the the hearts. Paper streamers festooned with hearts of varied sizes make good wall and stage decorations, too.

Hang red and white balloons—or vari-colored pastel shades—from the ceiling. One way to give out door prizes is to have small papers inserted within the balloons which, when they are popped, sometime during the evening, will insure the prize for the lucky popper. Instead of red and white, try pink and white for your colors. Make it "shocking" pink and the effect is glamorous.

Satins and Spurs folks used "Valentine Trees" to serve two purposes, as table decorations and to mix up the crowd. Spray tree branches with silver and tie on "broken hearts" (halves of hearts) with red and white ribbons. Use 4 small hearts about 2½" high for each square. Cut them in half and number each half the same. Use a different number for each square. After refreshment time the girls select a broken heart with a red ribbon, the men select one with a white ribbon and squares are

made by matching numbers. The first group to "mend their broken hearts" by forming their square win a small prize — something like lollipops all around is good.

## The Tables

White shelf paper with red or pink crepe paper about 3" or 4" wide running down the center makes an effective table covering. Collect heart-shaped candy boxes (which most gals like to save) from club members and use them partially opened as bases for vases of flowers. Valentine napkins are purchaseable almost everywhere, but plain red or pink paper ones against the white are most effective. Refreshments themselves can be simple — decorated cupcakes do very well. And try pink lemonade for between dances.

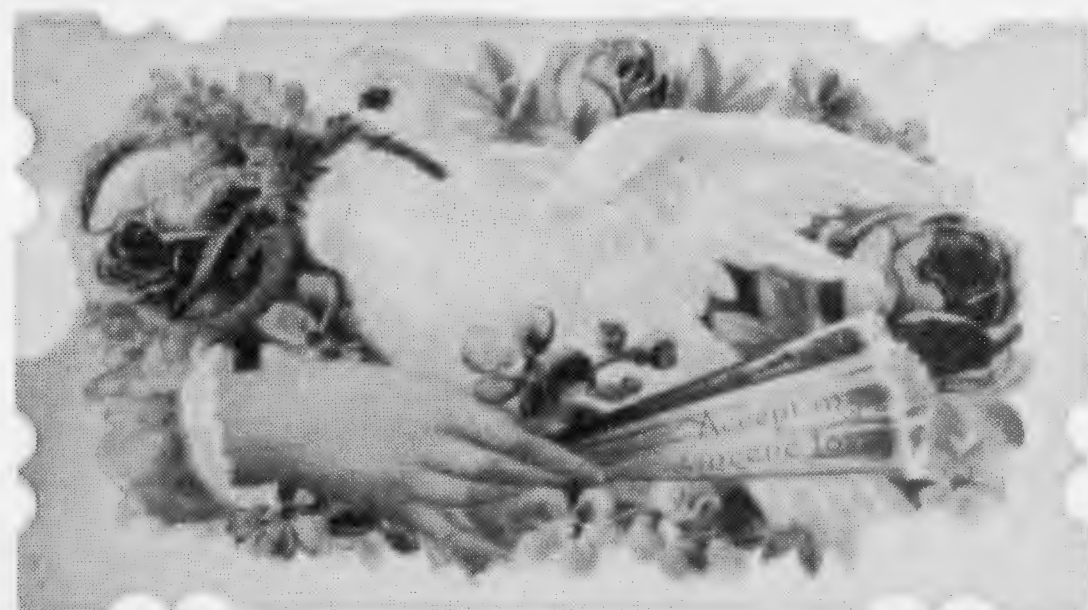
## Gimmicks

Get with your caller and have him inject into the program (he'll probably think of this himself) calls like Heart of My Heart, I'm Gonna Lock My Heart, Sweetest Gal In Town; rounds like Lovers' Waltz, Waltz of Love, etc.

Plan to choose a guy and gal for King and Queen of Hearts. This can be done in various ways. It might even be the 10th couple to come in the door—or the couple in No. 1 spot in a certain square at a certain time in the evening. Just work this so it's fun and no noses are out of joint. Give your King and Queen the place of honor at refreshments and present them with some small gift.

For door prizes — heart-shaped boxes of candy.

(Editor's Note: Sets in Order would love to have *your* ideas on special parties with a theme, seasonal parties, etc. Send along a complete format or single ideas to Party Ideas, Sets in Order — and thanks!)





# CHUCK JONES' NOTE BOOK

## DEAR BOB,

One of the pleasantest by-products of contributing to SETS IN ORDER is being mistaken for Frank Grundeen. This is doubly pleasant since Grundeen is young, handsome and talented, facts that I once found distasteful. Grundeen is also modest and self-effacing; he makes no point of being Frank Grundeen wherever he is, which allows me to be Frank Grundeen even at a dance where the true Grundeen is also present.

Pamphlet No. 37a (Sets in Order) "How To Be Frank Grundeen" will soon be published. Price a modest \$3.50 (Sets In Order subscription thrown in) or twenty-five broken records issued by Windsor, Old Timer, Aqua, MacGregor or any other square dance label. In this helpful booklet it will show you how to *seem* to be Frank Grundeen without actually lying, how to gracefully accept credit for all the wonderful back page cartoons without actually *saying* that you did them, how to keep a bona fide Grundeen out of the limelight and other useful and rewarding information germane to Grundeen.

(One of the ways to identify the true Grundeen from the imposter is that the real Grundeen doesn't employ obscure words like "germane" when a simpler one will do.)

The two enclosed pictures of Grundeen were commissioned by J. and H. Orem and are intended to clarify once and for all what this elusive artist looks like. I have taken two completely different viewpoints of his busy life in order that everyone will be able to recognize him on sight.



"Frank Grundeen At Work"

The name "Orem" is derived from the Afghan word "despot".

Voltaire's real name was Francois Marie Arouet. The reason I'm entering this item is because I seldom get a chance to use one of those "C"s with the tiny inverted question mark dangling from it.

"PEGGY O'NEIL" is one of our all time favorites in the round dance field, not only because it is well-phrased, sprightly and fun to do but because it reflects so well the spirit of the writers, Sparky and Viola Adams of Glendale, California. However . . . In the instructions to "Peggy O'Neil" I find the following: "Waltz in place; turn a half; Waltz in place; turn a quarter". Now I contend that the middle of a round dance is no place to be flipping coins.



"Quarter Turning"

**STARK FACT DEPARTMENT.** The song "Sweet Adeline" was written in 1896 and the original title was something like "Down Home in Old New England". The lyrics seemed a little inappropriate to an obscure postal clerk whose name escapes

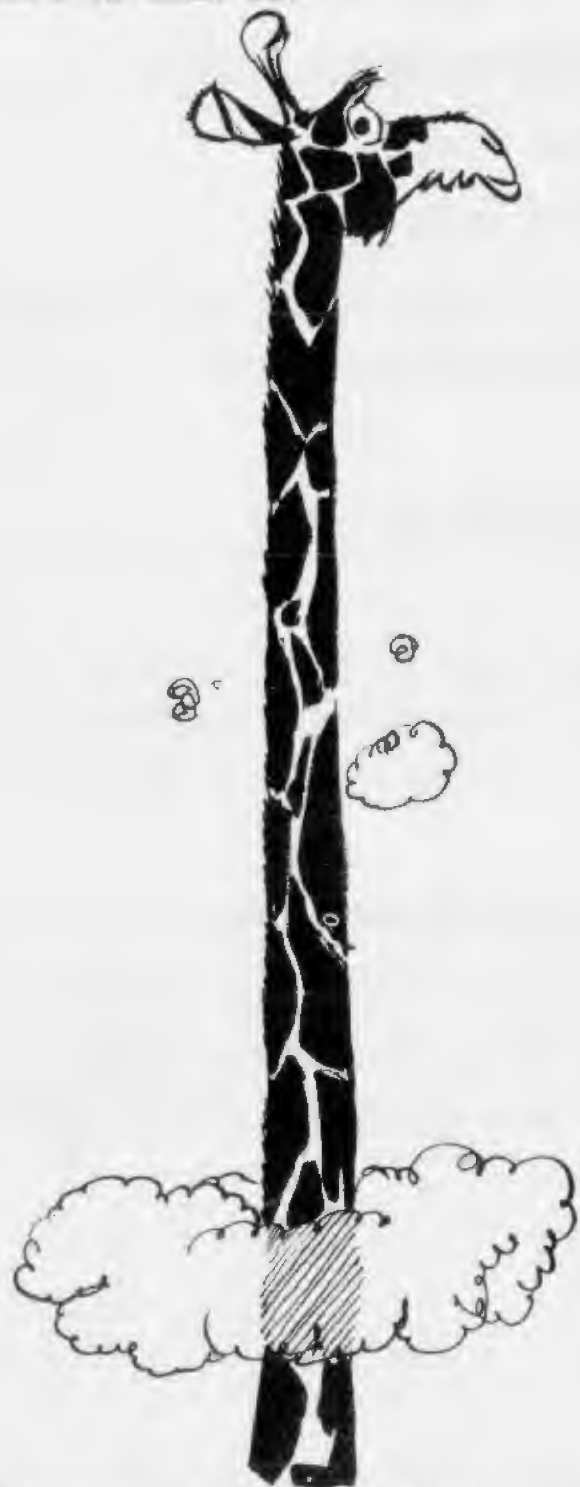


"Frank Grundeen At Play"



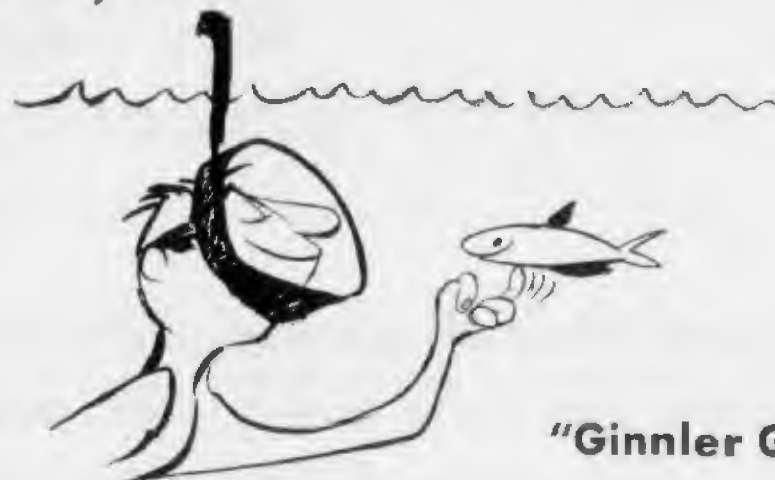
me now (it was not Grundeen) so he re-wrote them and renamed the tune "Sweet Rosalie". Shortly thereafter Adelina Patti, the beloved operatic soprano, made her "farewell" tour of the United States and, it being not at all incongruous to our grandfathers to make a national heroine of a diva, "Sweet Rosalie" became "Sweet Adeline" and has remained so ever since to the everlasting glory of the barber shop, the stall shower and the class reunion.

The reason that giraffe (*Giraffa camelopardalis*) has almost no voice is that there's no one up there to talk to.



Disraeli once said that there was only one answer to the question "What book would you take with you if cast away on a desert island?" The answer, he said, must be Savage's "Guide to Better Boat Building". Perhaps, but for one like me, with no knack for tools, such a volume would only induce severe frustrations. If I am ever given the choice it would have to be "Webster's New International Dictionary". This book among all others is the only single volume containing inexhaustible fun and divertimento. If, for instance, you want to look up "giraffe" you may find yourself sidetracked

by such lovely words as "ginseng" or "giran-dole" or "Gippsland waratah" or "gingly moarthrodia" or "ginnle". The last word "ginnle" means to catch (fish) with the hands or a noose; to tickle "trout". Have you ever tickled (trout)? Then you are a "ginnler" and I'm proud of you.



#### CULTURE NOTE:

Sir Francis Bacon in 1626 died of a cold contracted while he was stuffing a chicken with snow to find if cold would act as a preservative. Just goes to show, the big name in frozen foods might have been "Bacon" rather than "Birdseye". Might of worked the other way, too. Certain scholars would doubtless be contending that it was Birdseye not Shakespeare who wrote the Sonnets. Simple logic.

Dottie (my wife by marriage) ran across a tasty Spoonerism on the radio the other day. Announcer used the term "goat-hoarder". We decided he was an "extemp-eroneous" speaker.

NOTE OF REASSURANCE FROM SAMUEL JOHNSON TO ALL SQUARE DANCERS: "If a man does not make new acquaintances as he advances through life, he will soon find himself left alone. A man, Sir, should keep his friendship in constant repair". Amazing to me how little human values have changed in two hundred—or two thousand—years.

There have been so many great men born during this month of February that it seems strange we allow anyone to be born on any other month.

Happy Valentine's day to Linda Osgood, Susie Carleton, Hermina Slack, Ovie Lutz . . . whoops, out of space . . .

Chuck Jones



(Editor's Note: We get quite a number of requests for unusual, fun, or gimmick squares from callers all over the country, so, because we're printing a couple of the more serious variety on pages 16 and 17 we thought you'd like to mess around with this one. Anyway, the title makes it a natural, with St. Patrick's Day coming up next month.)

## ST. PATRICK'S FOLLY

By Frank Tyrrel, Castro Valley, California

As Called by Ray Orme

**One and two swing a few while three and four do a right and left through  
The new three and one go right and left through, New one and two do it too  
Same ladies chain, don't get lost while the new head ladies chain across  
Number three does a half sashay, number one swing and sway  
Go down the middle divide the world and stand in line of four.**

In number three position.

**Forward four and back you go, the right end high and the left end low**

**Twirl the ends and let 'em go**

**Forward six and back you go, the right end high and the left end low**

**Twirl the ends and let 'em go**

Whoa! Let's see where you are. There should be one line of four in the number three position. There should be a lone gent in the number four position. There should be a lone girl in the number two position and at the number one position there should be a man with a girl on his left side.

**Forward four and back you go, the right end high and the left end low**

**Twirl the ends and let 'em go**

Whoops! Let's check again. In the number one and three positions there should be men with ladies on their left side. In number two position there are two girls and in number four position there are two men.

**Number four couple, just two gents, cross the set**

**Now, everybody Allemande Left!**

Good luck!

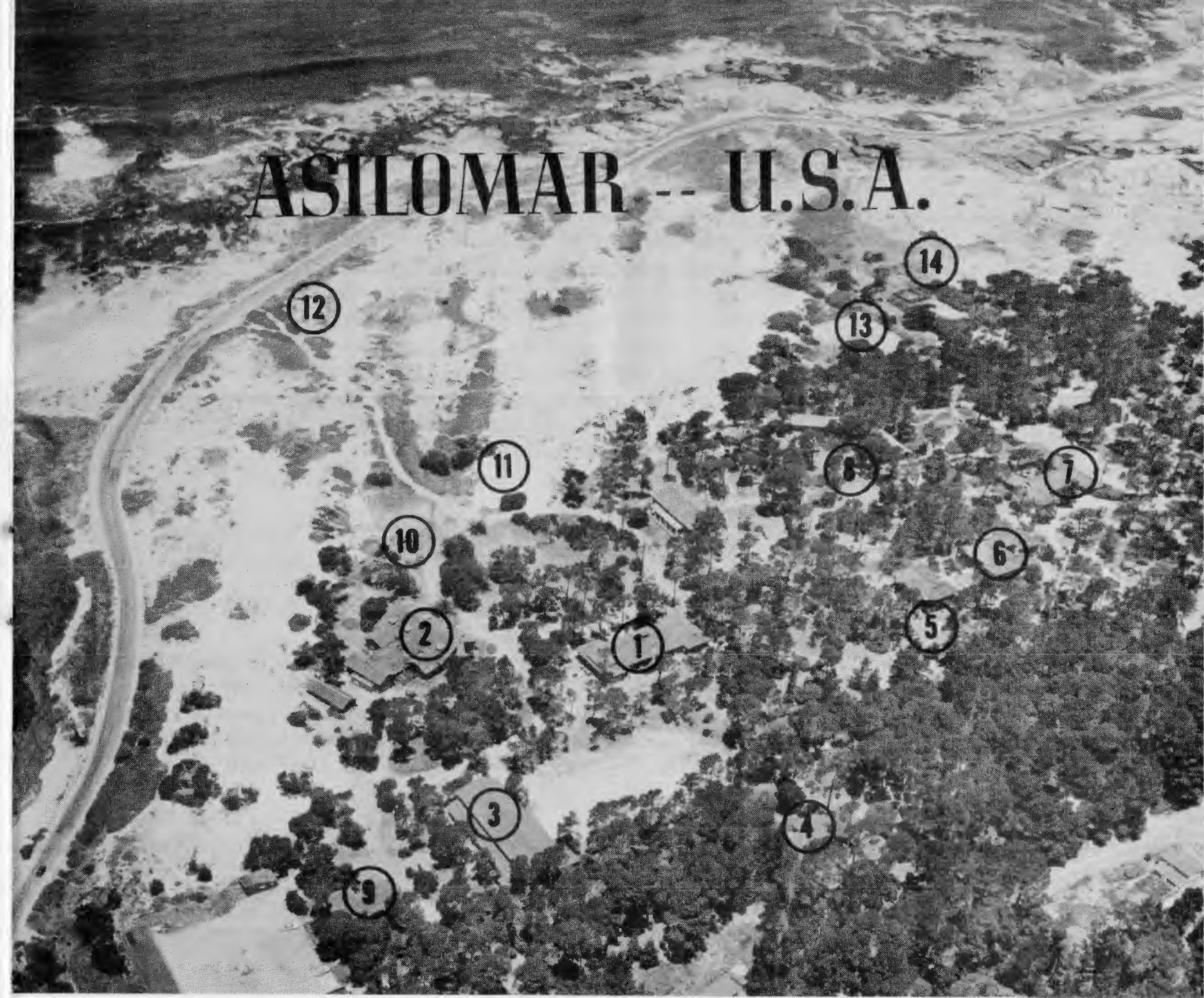


### ON THE COVER

Spotlighting artist Gloria Cortella's pink and sweet Valentine-type cover this month are two of the Nation's Favorite Sweethearts, Manning and Nita Smith, College Station, Texas, who will head Round Dance Sessions at February Asilomar.



# ASILOMAR -- U.S.A.



*Photo by Lee Blaisdell*

## HERE ARE THE DATES FOR SUMMER '57

**F**OR the first time Sets in Order's two Summer Institutes at Asilomar will be held during two consecutive weeks in late July, coincident with the vacation schedules of the greatest number of square dancers. The most complete program ever, for square dancers, round dancers, callers and teachers will be presented, with an outstanding faculty for each of the two sessions. Separate programs for youngsters, "Big Events" all week long, surprises galore, make this a Square Dancers' Vacation dream-come-true. Request your application and free illustrated brochure **TODAY**, to Asilomar Institutes, 462 N. Robertson Blvd., Los Angeles 48, Calif., and they will be mailed to you about April 1.

### ASILOMAR FROM THE AIR

- (1) Registration: Administration Bldg.
- (2) Food: Crocker Dining Hall
- (3) Let's Dance! — Merrill Hall
- (4) Hilltop Hotel
- (5) The Lodge
- (6) Scripps Hotel
- (7) Guest Inn
- (8) Longhouses
- (9) Tide Inn
- (10) Barbeque Picnic Area
- (11) Group Picture Sand Dune
- (12) Famous Wishing Gate
- (13) Who's for Tennis?
- (14) Swimming Time

**FIRST WEEK: July 21 - July 26**

**SECOND WEEK: July 28 to Aug. 2**



# WOMEN on the SQUARE

THE Caller's Wife plays many an important role in the good promotion of square dancing. Not the least of these is helping the beginner square dance gal with her costume. We are indebted to Florence Wagner of Milwaukee, Wisconsin, for these following hints, which she passes along to gals in the classes taught by her husband, Dale.

Materials: Gingham, embossed cotton, polished cotton, plisse, percale and plain nylons for dresses. Fine white cottons for blouses, petticoat foundations and pantaloons. Nylon net, organdy and cotton embroidery for ruffles. Trim dresses with piping, ricrac, bias tape, ruffling or braid. Canvas makes a good belt lining; shrink it first. How Much Material: For an 8 yard, 3-tiered skirt 32" long — 6 yards is the minimum. A 12 yard, 4-tiered skirt 34" long requires 8 yards minimum. Skirts fuller than 8 yards are nicer and swing prettier. For a whole dress (two piece), add 2 yards to the amount for the skirt.

To Remember: Pantaloons can be made by using a pedalpusher pattern and adding several ruffles of embroidery on the lower edge.

Make your square dance dresses longer than street clothes. Skirts 32" or 34" long look nice when we whirl. Use selvage edges where zipper is sewed into the skirt. Saves facing.

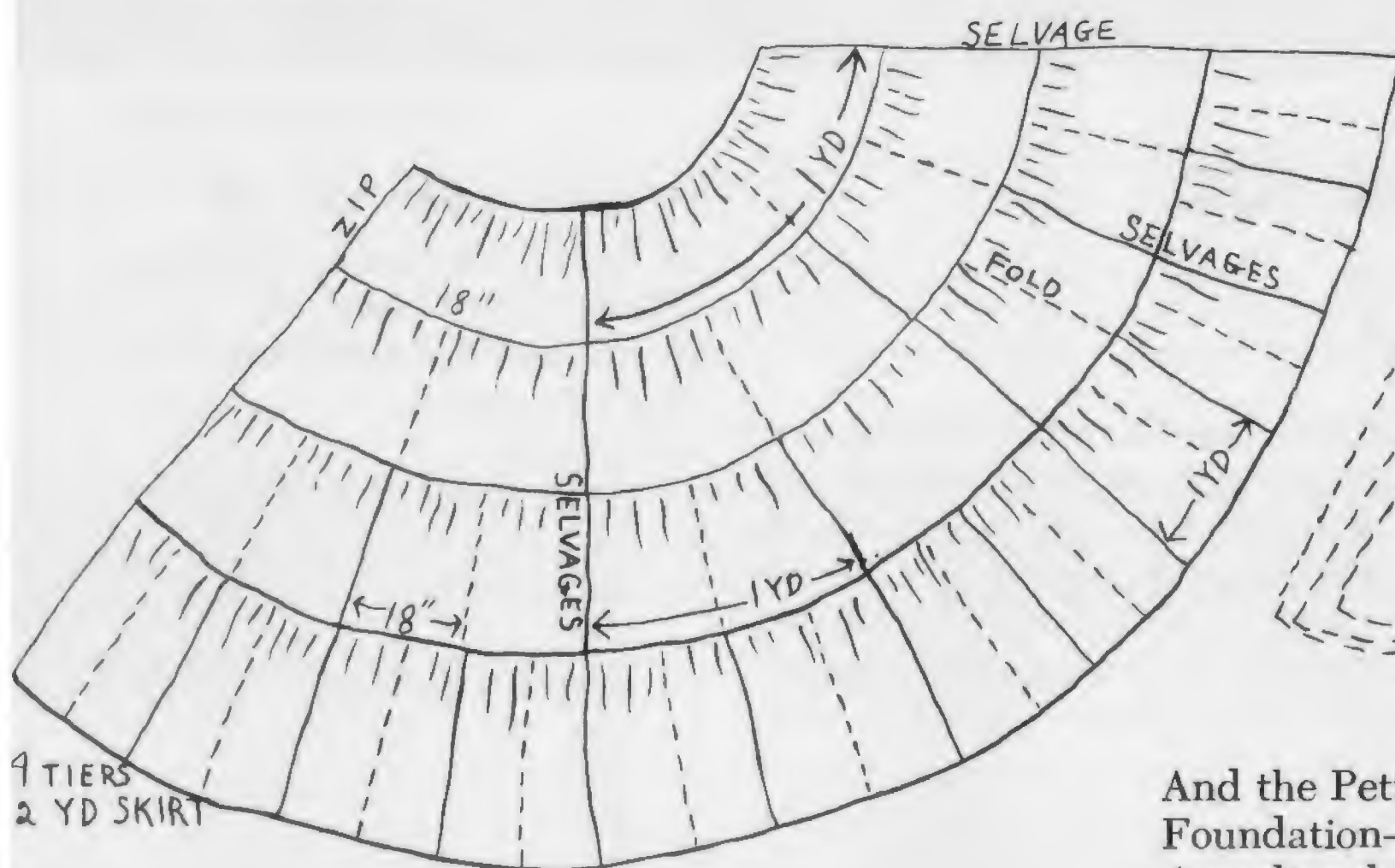
Patterns for Blouses or Dress Tops: Try Butterick 3976, 6927, or 7162. Simplicity 2512, 4640, 4629, or 4749. New York 415. McCall's 8299.

On Petticoats: Full, frothy, pretty ones make any dress prettier. Keep the foundation scant, about 2 yards, so they won't swing too high. A glimpse of the pantaloons ruffles is all that should show. A cotton half-slip makes a good petticoat foundation.

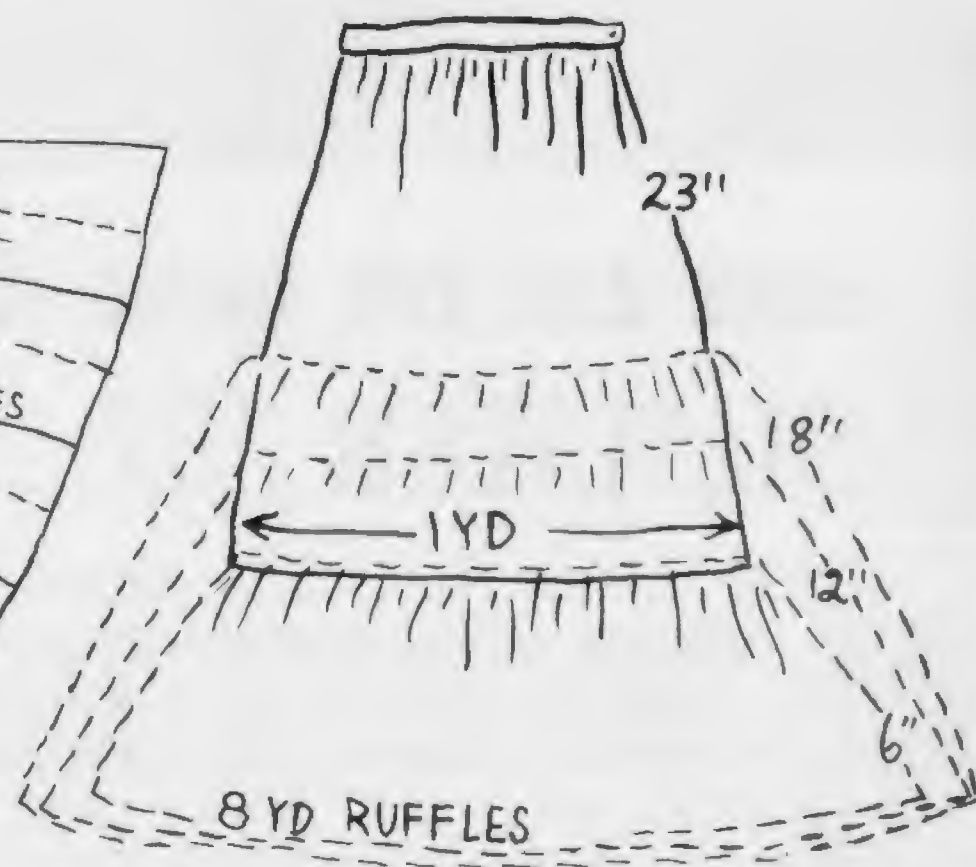
Generally Speaking: Allow for seams on all tiers and ruffles. Never wash nylon net or polished cotton with a detergent. It dissolves the coating on the fibre and makes it limp.

Like this for the Skirts:

Hints on assembling skirts: Sew trim on each tier before gathering. Gather top of tiers double. Sew as shown.



4 TIERS  
2 YD SKIRT



And the Petticoat:

Foundation—1½ yards cotton material. Ruffles: 4 yards nylon net. 8 yards of net in each ruffle. Bind all ruffles with bias tape.



## STYLE SERIES: UNEVEN TURN BACKS

**Down the river, 'round the bend  
Meet your honey, turn back again.**

**T**AUGHT in a series of beginning square dance lessons, the Turn Back in a right and left grand is quite simple: i.e.: When couples meet at the end of the right and left grand, instead of promenading, they turn 180 degrees around each other (usually with a forearm hold) and right and left grand in the opposite direction.

This maneuver is complicated a little by the use of other forms of the grand right and left interruption (see Sets in Order, Style Series, Daisy Chain, October, 1955, pages 10-11), but one of the trickiest variations is the "Uneven Turn Back" — one form of which is illustrated here.

From the right and left grand the dancers meet their partners and the *first couple only* (Figure 1) does the Turn Back as described earlier. The rest of the dancers continue the regular right and left grand, the one couple going in reverse (Figure 2). The next time couples meet — *only number 2 couple* turns back (Figure 3). The rest continue. This means 2 couples going right—2 reverse. Finally number 3 turns back (Figure 4) and the rest keep going. Then (Figure 5) the 4th couple turns back. All are now going in a reverse right and left grand until they meet partners and all turn to go in regular direction once again (Figure 6). There are many variations of this — and the dancers must, of course, follow a call for each move.





# The SQUARE DANCE PICTURE



Shades of the Phoenix Festival! The picture shows the 100-plus squares who turned out for the Benefit Dance in November which acted as a "shakedown" for the Big One — the 10th Annual Phoenix Festival to be held February 22-23 in this immense Phoenix Coliseum. Lots of room and the best sound yet made the crowd a happy one.  
—Photo by Markov.



Added proof of how square dancing can be promoted at a non-square-dancing event is shown in this photo of a booth manned by the Virginia Stars Square Dance Club at the Fairfax County Fair, Virginia. Clair and Betty Young, Jinx and Byron Stearns, headed the group that dispensed literature and information, presented door prizes on the last night of the fair, and took part in the one-hour of square dancing each night.  
—Photo by Marler.

These folks look joyous and they should, because they are just about to do something nice for somebody. They are members of the Quad-City Callers' Assn., of Davenport, Iowa. The bus took them to Iowa City where they put on an hour show for the veterans at the new Veterans' Administration Hospital, a place so large the dancers were divided into 3 units to cover it all.







—Photo by Paulee Photo

## TO FAVORITE SONS ARIZONA SQUARE DANCERS SAY:

# "THIS IS YOUR NIGHT!"

*by Harriet Kline, Phoenix, Ariz.*

**I**T WAS the surprise of their lives for the trio of Schroeder's Playboys, popular Arizona band, when they were pointed out as the subjects of "This Is Your Night".

Madison Two Squares, one of several Phoenix Clubs for whom the Playboys are regularly engaged, staged the big surprise on October 26 as a tribute to the band that provided their music since April, 1951.

Up until the middle of the program neither Johnny Schroeder, Garland Green, nor Tony Cordasco suspected that they would be the ones to be honored. The Madison Two committee had provided M.C. Roy Sutton with a carefully prepared script, which built up the suspense very skillfully, yet gave no inkling of the person or persons to be singled out.

After that first surprised moment, the boys were ushered off the stage, seated comfortably, and treated to a large cake each, giant cups of coffee, "gag" gifts, and an amusing recital of their lives. This was topped by an hilarious take-off on their rendition of "Black Mountain Rag" pantomined by club members Bob West, Wade Norton, and Paul Saxe, on a cigar-box fiddle, bed-pan guitar, and wash-tub bass.

For the rest of the evening, a pinch-hitting

orchestra took over the bandstand. Tee Green, an old-time fiddler in his own right, substituted for his son. Johnny Schultz played the guitar, Harold Wilson, the bass.

Tributes to the fine musicianship of the three Playboys spiced the remainder of the dance program. They were climaxed by the presentation of honorary lifetime memberships, the first in the history of the club. The dancers joined in the enthusiastic approval of the committee's choice. "This Is Your Night" will be one for the books of Johnny Schroeder, Garland Green, and Tony Cordasco.

### Recording Stars

Besides playing for several other clubs, Schroeder's Playboys record for Western Jubilee. They have gone on tour through Utah, Wyoming, South Dakota, Nebraska, and Colorado. Their playing at the National Convention in San Diego attracted a great deal of favorable comment.

Madison Two Club is one of the member-clubs of the Valley of the Sun Square Dance Organization. Sponsored by the P.T.A. of Madison Two School, it regularly attracts on the average of twenty sets to the alternate Friday dance.



# The SQUARE OF THE MONTH



Photo by "Kayo" Harris

## CHAOS

By Floyd Criger, as called by Virginia Johnson

**Music:** Sunny Hills AC-108-S, Blue Mountain Rag.

**First and third bow and swing**

**Promenade the inside ring**

**Three quarters around the inside track**

**Face the middle, then stand pat**

No. 1 couple stands in front of No. 4; No. 3 couple in front of No. 2.

**Forward eight and back with you**

**Forward again, double pass thru**

**Turn alone, the center four box the gnat**

**Right and left thru in the middle, I say**

**The outside four half-sashay**

**Forward eight and back with you**

**Forward again, double pass thru**

**First couple turn right**

**Second couple turn left**

**Pass thru the couple you meet**

**On to the next, cross trail thru**

**Allemande left with the old left hand**

**Partner right, right and left grand**

Original partner.

# The LADIES' PAGE

VIRGINIA JOHNSON

San Lorenzo, Calif.

ONCE in a while fortuitous circumstance will produce a caller of the gentler sex who is so outstanding she takes her place right alongside the boys in their calling world. Such a one is Virginia Johnson of the San Francisco Bay Area, who has not only the pleasant clarity and command needed for calling, but a friendly, bubbling personality and her feet squarely on the ground — beating the rhythm, of course.

Virginia started calling in June, 1951. She gained experience during the next year doing guest tips until the Dip 'n' Divers Club asked her to be their caller in May, 1952. For 4 years she has conducted their monthly hoedowns. She has taught seven beginner classes, one of which elected to become the Buttons and Bows club.

Saturday nights find Virginia buzzing around filling calling engagements with various groups, local and out of town. She spent two years as Secretary-Treasurer of the Northern California Dancers' Assn. Workshop, which gave her invaluable experience in working up new material. She was Program Chairman for the Golden State Round Up, one of the top events of this kind in the land.

Virginia and her husband, Al, have one son, aged 9½. The fact that she is still around, says Virginia, calling and teaching, is due to two factors. First, to her husband who totes her equipment and whose complete confidence in her abilities kept her working when she would have become discouraged and quit. Second, to the Hayward Area Recreation and Parkway District, who have provided Virginia and many other callers with school facilities of the very best, for dances.

Prime purpose in Virginia's calling life is to see, by channeling her peppy directions into the mike, that every dancer on the floor has a whee of a time.

This spring Virginia and Al are looking forward to a "first" in their square dancing. They will make a calling tour between California and the Cleveland, Ohio, area.



# The MEN'S PAGE

BOB JOHNSTON  
Phoenix, Ariz.

**B**OB JOHNSTON, one of the most active promoters of square dancing in the Phoenix, area, began his square-ing in 1951—yes—because his wife Ruth forced him into it! After they got out of the beginner class, the Johnstons' activity was somewhat curtailed by the stork, who flew in with Ricky in 1952 and Jennifer in 1953. During these two years Bob helped organize the Flying A Squares and was their president. Also, after listening to a patter record of Marvin Shilling's, Bob was inspired to call his "first" in April 1953. In December, 1953, he became Secretary-Treasurer of the Valley of the Sun Square Dance Organization and is currently President of this group. Bob also began instructing in the fall of 1953.

Highlight in the Johnstons' calling life was the 3-week summer tour in 1955 with the Schroeder Playboys. They traveled thru Utah, Idaho, Wyoming, South Dakota and Nebraska, with Bob calling a total of 10 evenings of dancing on this trip. Bob was on the program at the National Convention at San Diego in 1956 and also presented his exhibition group of 12- to 14-year-olds, known as the "Bobettes" and whom he refers to as his "Ever-lovin' Kids". The Johnstons attended Asilomar in Aug. 1956.

Bob has called for dance groups in Cedar City, Utah; Las Vegas, Nevada; Phoenix, Tucson and Yuma, Arizona; and will accept any engagement that can be reached on a weekend. He is now Chairman of the 10th Annual Phoenix Festival, active in the Arizona square and round dance organization, teaches approximately four classes per week and calls for the Twirling Teens, plus guest-ing at local clubs. His first recordings will soon be out on Belmar label.

Johnston feels that he owes much to his wife Ruth, who is responsible for making most of his "fancy" clothes in addition to her own. He sincerely believes that all dancers should try to attend a square dance camp and should travel to other clubs and towns when possible.

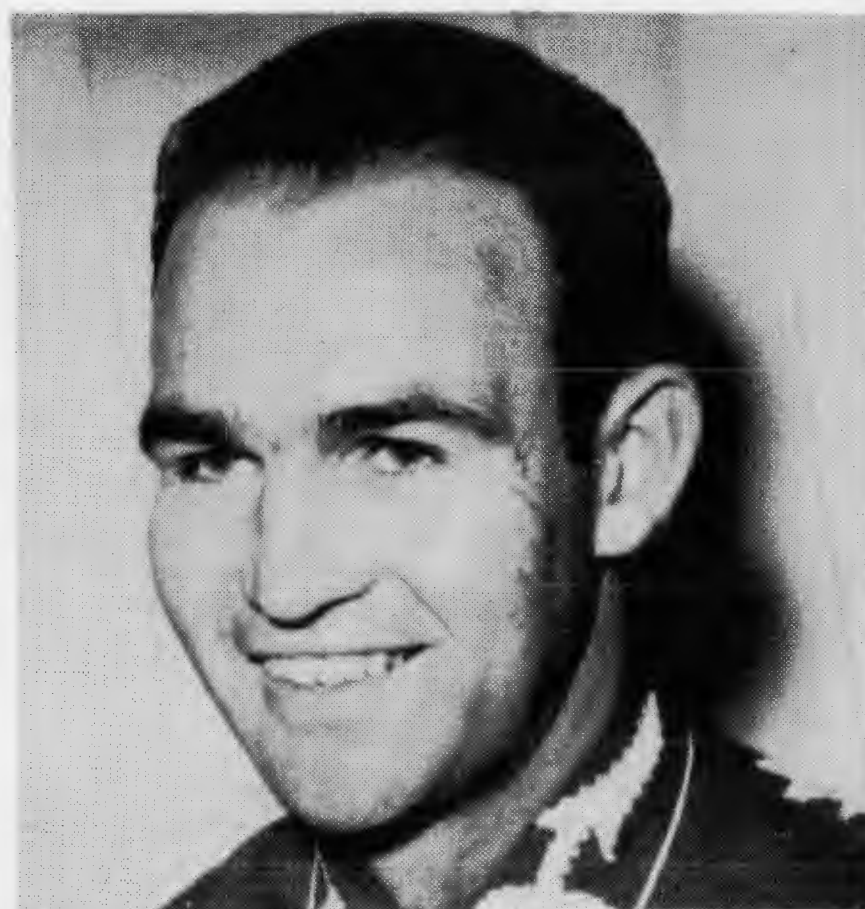
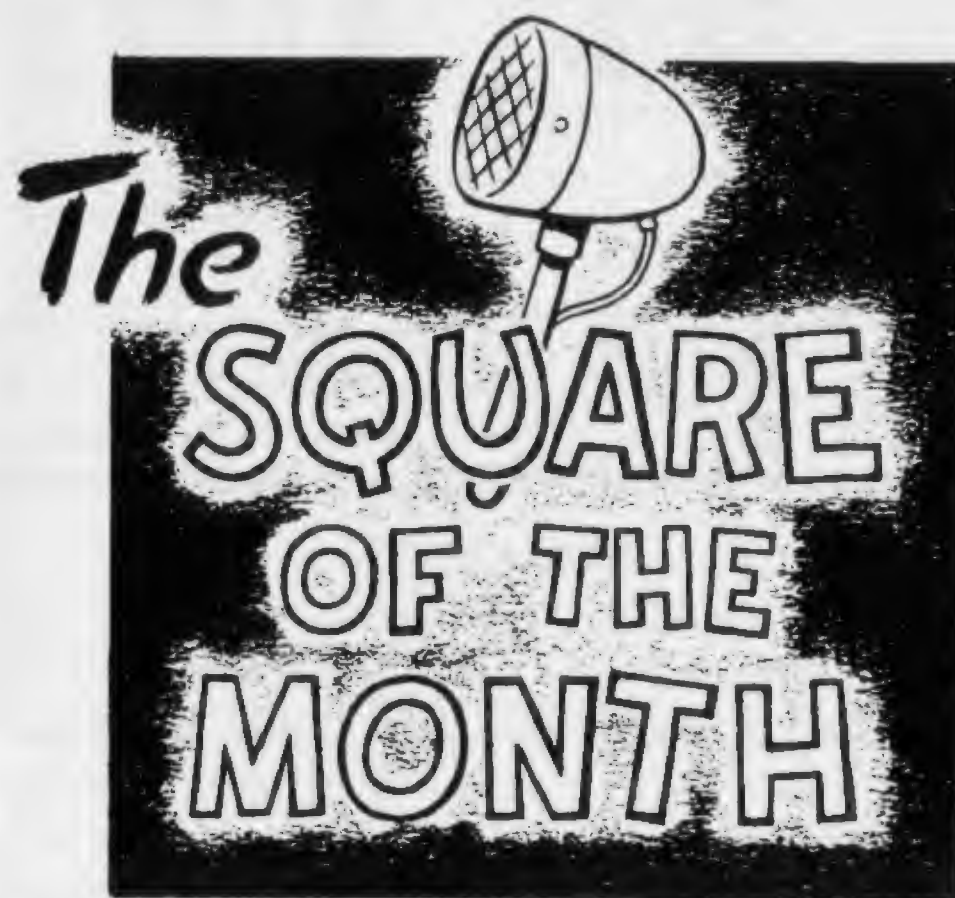


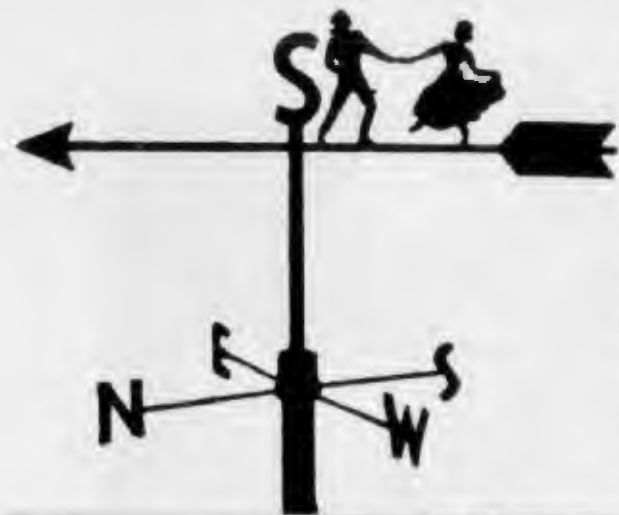
Photo by Paulee

## SNORYKEL

By Neva Johnson, Los Gatos, Calif.,  
As Called by Bob Johnston

First old couple bow and swing  
Go down the middle and split the ring  
Around one to a line of four  
Go forward four and fall back four  
Then forward four across with you  
Arch in the middle and the ends duck thru  
Stay facing out while the sides pass thru  
Around one to a circle of four  
One time around in the middle of the floor  
Then inside arch and outside under  
Circle in the middle and you go like thunder  
One full time around  
California twirl and split those two  
Then line up four, that's what you do  
Go forward eight and back with you  
Heads crosstrail to a left allemande  
Partner right, go right and left grand.





# ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Alabama

News about the 4th Annual Azalea Trail Festival. This will be held on March 8-9 in Mobile. The Friday night dance will be at the Shrine Auditorium and both P.M. and evening dances on Saturday will be at Fort Whiting. This latter is a topnotch hall with excellent sound. Saturday's Big Dance will start at 8 P.M. and the first hour is to be a "challenge" dance with Manning Smith, imported from College Station, Texas, to throw the book at the dancers. After that the evening will ease off, with 3 hours of dancing called "according to the floor".

The Birmingham "Y" is featuring two callers each Friday, with no beginners' lessons but plenty of "walk-thrus". Everybody is invited to these whingydingies at which Jim Hall and Fay Randall call one week; Joe Mays and Herb Trotman on alternate weeks.

## Indiana

Duneland Callers and Teachers' Assn., comprising Valpairaiso, LaPorte and Michigan City, have elected their new officers for 1957. They are: President, Dean Scott; Veep, Bourbon Calvert (!); Secretary, Earl Deal; Treasurer, Ivan Leckrone; Publicity Director, Bill Humble.

## New Mexico

The 7th Annual Northern New Mexico Square Dance Council (wow!) Jamboree in Los Alamos was a lively one and well-attended. Pancho Baird and his Gitfiddlers "Kicked Off" the merriment on Friday night, good kicking anywhere. A breakfast was given on Saturday morning and later, Harold Newsom was in charge of the Workshop. The big evening dance was highlighted by the presence of H. R. "Dad" Leatherman, who led the Grand March; and M.C.'s Gus Franz, Tuffy Harrelson, and Bennie Moore. Some 24 callers made the rafters ring, again to Pancho's music. A super-duper Fashion Show was commentated by Kitty White and featured fashions from Los Alamos designers.

## North Carolina

John Brendle sends us the names of the new officers of the North Carolina Folk Dance Federation. They are: President, Garland King, Sr., (Burlington Foot and Fiddle Club); Veep, Elizabeth Bennett (same club); Secretary, Harold Propst (Charlotte Quadrille Club); and Treasurer, Aubrey Long, (Greensboro Quadrille Club).

## Ohio

The Ohio Folk Festival attracted over 20 sets on each of its two nights on the Ohio State University campus in the Men's Gym. Directed by Darwin Bryan of Columbus, Friday night featured 17 area callers and 5 took over the program on Saturday. During the morning and afternoon of Saturday clinics were held in Play Party, Folk, Longways and Square Dancing. Johnny Rowlands of Delaware was featured.

A Lima YMCA Square Dance Club Council has been formed. The four "Y" affiliated clubs; Promenaders, Do-Si-Dos, Pairs 'n' Squares and Calico Squares have approved the council structure and appointed representatives to serve on it. Practice dances under council auspices will be held twice a month, with the clubs alternating responsibility. The first session, on December 7, was sponsored by Pairs 'n' Squares. Over 35 couples attended. Free square dance lessons for teen-agers were begun in January.

## Kansas

The Wichita Westernaires Club is planning a Gala Event for February 2—a bang-up Dance Festival plus a spectacular floor show featuring the Ozark Op'ry Gang from the Heart of the Ozarks. This will be 3 hours of fun featuring the following two—Frank Lane, "Mr. Enthusiasm" and Rosie Coon, "The Rose of Oklahoma". The 2 floor shows will account for 45 minutes each. The whole shebang takes place at the City Forum Auditorium in Wichita and square dancers from everywhere are invited to attend.



### **South Dakota**

A large crowd attended the South Dakota Square Dance Festival in Watertown recently. Dancers came from all over the state and from North Dakota, too. The next Festival is planned for Britton on February 16, and a hearty welcome is extended to all dancers who'd like to attend. Check Laura Fliehe in Tulare, South Dakota, for specific information.

### **Idaho**

The Inter-Mountain Square Dance Association held a two-day Annual Jubilee with a big Festival Square Dance late in November. The second day featured a barbeque and a round and square dance Institute. Johnny LeClair of Riverton, Wyoming, M.C.-ed and called the entire first night's dance and conducted the Institute the following day. An informal dance called by local callers with Ross Crispino as M.C. followed the Institute.

### **New York**

The Albany District Callers' Assn. held its Christmas Party on December 16 at Merchants Dance Hall in Nassau. This was a covered-dish supper party and each member was allowed to invite two other couples—children, too. Everybody brought a 25c grab-bag gift to add to the fun. After full justice was done to the casseroles and salads, the crowd rose laboriously to its collective feet for square dancing.

### **Pennsylvania**

Recently a new and modern square dance barn called Danceland Ranch was opened 6 miles south of Harrisburg on Route 15, by Tom Hoffman, who figures more people should be coming into the square dance activity and works at this by running beginners' classes every Monday night. Intermediate classes are on Tuesdays and the Danceland Ranchers Club dances 1st and 3rd Thursdays. The Saturday night dances which have been held for 7 years at Dillsburg Hall are now continued at the Ranch with Tom Hoffman calling. Traveling callers are also featured, with Al Brundage on January 23 and Bruce Johnson scheduled for April 16. The hall itself is 65' x 80' on a 14-acre tract, hardwood floors and excellent acoustics.

An All-Night Square Dance Party was a New Year's Eve event at the Downtown YMCA in Pittsburgh. Callers were Ed Kitchen, Gene Slimpen and Sam Thornburg, at least, and probably more. The orchestra was Larry Peeler and the Arkansas Travelers.

### **Washington**

The Rainier Council held its Annual Fall Festival dance in the Sumner High School Gym. Willis Dodge and Ed Townsend shared honors as M.C.'s. Callers beside these two on the evening's program were Howard Trombley, Ralph Rowland, Bob Sessions, Gay Wright, Nellie Clark and Len High. Door prizes consisted of a pair of men's boots and a ladies' square dance dress.

Jack and LaVerne Riley of the Aqua Barn hied themselves to Hawaii for a winter vacation over the Christmas holidays and returned on January 8, fit, tanned and full of alohas.

### **Illinois**

A Square Dance Therapy program started at the Illinois State Hospital, Alton, on December 4. Larry Westcott, caller from Edwardsville, presented a clear, concise and entertaining program for patients and members of the staff. It turned out to be a grand party for everybody, so much so, in fact, that one evening each week is to be set aside for square dancing. Since only a couple of the participating dancers had ever seen a square dance before, a nod must be given to the way Westcott presented his material. According to Mr. R. Walter Huston, Director of Folk Dance Instruction for St. Louis' Senior Citizens, "The success of the evening . . . pointed up the golden opportunity open to every caller who has a hospital of this sort in his community to share in the rich rewards of bringing happiness and a sense of 'belonging' to people, plus the benefits of sharpening up his teaching methods".

### **Michigan**

The Detroit News, that city's largest newspaper in circulation, recently ran an article, "4 Dancing Feet Seldom Silent", about Art and Elsa Erwin, square and round dancers of Detroit. William T. Noble was the writer and cites the double-takes sometimes in evidence when folks see Art strut his stuff. Art, you see, slightly resembles President Eisenhower! Noble quotes Art as saying, "A square dance is the quickest way in the world to make new friends or patch up arguments with your wife. No one ever leaves a square dance mad at anyone". The Erwins note, among many accomplishments, the concocting of "Dreaming Waltz", chosen as a Dance of the Month in Southern California and still very popular there.



# A WALTZ MIXER

By Dena M. Fresh, Mission, Kansas

**Record:** Progressive Waltz — Lloyd Shaw No. 3-120.

**Position:** A couple facing a couple in open position.

**Footwork:** Opposite — starting with M's L — Directions to M.

## Measures

**1-4 Balance Fwd; Balance Bwd; Cross Over, 2, 3; Step, Touch, —;**

Starting on M's L balance fwd; balance bwd on R; change hands—M's R and opposite W's L joined—change places in three steps (as in Spanish Circle); turn to face other couple (twd wall or COH) with a step, touch, —;

**5-8 Balance Fwd; Balance Bwd; W Turn (R-face), 2, 3; 4, 5, 6;**

Repeat meas 1-2. Release hands as W begins  $1\frac{1}{4}$  R face solo turn in six steps and M turns  $\frac{1}{4}$  L face in three steps and a step-touch, to end with inside hands joined with original partner, facing the way you started but with a new couple partner.

**9-16** Repeat meas 1-8.

**17-20 Side, Behind, Side; Front, Flare, —; Behind, Side, Front; Manuv, Touch, —;**

With the person facing you, assume closed or butterfly position and grapevine to M's left and flare (with M's L and W's R); starting L in back, grapevine to M's R with both dancers placing the foot first in back, step to R side on R, cross in front L and at same time pivot  $\frac{1}{4}$  R face; step R in place, touch L; (Note: W are on the inside of a double circle, L shoulder to L shoulder, facing their present partner in closed position).

**21-24 Side, Behind, Side; Front, Flare, —; Behind, Side, Front; Side, Touch, —;**

Repeat action of meas 17-19. On meas 24 M steps well out to R side on R, touch L—while W turns L face (LRL) thus breaking the closed or butterfly position to end on the L side of her present partner, but facing her original partner. Assume closed position with original partner.

**25-32 Balance Bwd; R Face Waltz; Waltz; Waltz; Waltz; Waltz; Open Out; Pass Thru;**

Balance back on M's L; meas 26-30 waltz once around opposite couple turning R face. Meas 31-32 open out and pass through opposite couple passing R shoulders in waltz rhythm.

Repeat dance four more times and end with pass through and bow to own partner.





# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

FEBRUARY, 1957

## HOW ABOUT THAT

By Ralph and Eve Maxhimer,  
North Hollywood, Calif.

**Record:** Sunny Hills AC-116-SO.

**Position:** Butterfly (arms extended at shoulder height) M's back to COH.

**Footwork:** Opposite thruout. Directions for M.

**Measures**

### PART A

**1-4** Side, Behind, Side, Swing; Side, Behind, Side, Touch; Two-Step Together, Two-Step Apart; Calif. Twirl;

In butterfly pos step to side on L, step on R behind L; step to side on L, swing R across in front of L; step to side on R, step on L behind R, step to side on R, touch L beside R; two-step together, two-step apart; Calif. twirl; in 2 slow steps L, R (W turns 1/2 L face under M's R arm to resume butterfly pos, M facing COH).

**5-8** Repeat meas 1-4, ending in open pos facing LOD.

### PART B

**9-12** Walk, 2, 3, Brush/Turn; Back/Up, 2, 3, Touch; Side, Behind, Side, Behind; Side, Brush, Brush, Brush;

In open pos walk fwd L, R, L brush R while turning 1/2 L face on L to assume reverse open pos (W on M's L side) facing RLOD, join new inside hands; walk bwd, R, L, R, touch L beside R; letting go hands, 1/2 sashay by stepping to side on L, step on R behind L, step to side on L, step on R behind L; step to side on L, brush R fwd beside L, brush R diag bwd across in front of L, brush R diag fwd across in front of L; (new inside hands joined while brushing. W crosses in front of M on sashays).

**13-16** Side, Behind, Side, Behind; Turn/Away, 2, 3, Touch; Two-Step, Turn; Two-Step, Turn;

In open pos facing RLOD, let go hands, re-sashay by stepping to side on R, step on L behind R, step to side on R, step on L behind R; turn/away (M, R face, W, L face) R, L, R, touch L beside R; while assuming closed pos M's back to COH. Two R face turning two-steps; ending in semi-closed pos facing LOD.

### PART C

**17-20** Step, Close, Step, Dip/Brush; Step, Close, Step, Dip/Brush; Cut/Back; 2, 3, 4; Balance, Apart, Balance, Together;

In semi-closed pos two-step fwd dip and brush on ct 4; two-step fwd dip and brush on ct 4; step on L across in front of R; step bwd on R, step on L across in front

of R, step bwd on R; step to side on L, touch R beside L to assume open pos (join near hands), step to side on R, touch L beside R; to resume semi-closed pos.

**21-24** Repeat meas 17-20, ending in banjo pos, M facing LOD.

### PART D

**25-28** Walk, 2, 3, Brush; Walk, 2, 3, Touch; Two-Step Fwd, Two-Step Bwd; Rock Bwd, Rock Fwd,

In banjo pos walk fwd L, R, L, brush R fwd; walk fwd R, L, R, touch L beside R; to assume semi-closed pos facing LOD. Two-step fwd, two-step bwd; (quick time as in meas 3) still in semi-closed pos rock back on L, fwd on R; (slow time as in meas 4) to resume banjo pos facing LOD. Repeat meas 25, 26, 27.

**29-31**

**32**

**Twirl, Girl;**

From semi-closed pos facing LOD, W twirls R face under M's L arm as M does 2 slow steps in place to resume butterfly pos ready to start from beginning.

Dance entire dance thru 3 times. Ending —on final twirl, both do 3 quick steps to curtsy.

## NEW SPANISH TWO-STEP

By Elmer and Lillie Schenkel, Casper, Wyo.

**Record:** Same, RCA Victor 20-6558.

**Position:** Open dance.

**Footwork:** Opposite. M starts on L.

**Instructions:** For man.

**4 Meas Intro**

**1-4** Side, Tap; Side, Tap; Side, Tap; Side, Tap; M steps to side on L, cross R over L, and tap R toe to floor. Step to side on R, cross L over R, and tap L. Pivot to face partner and repeat.

**5-8** CD 4 CW Two-Steps

**9-16** Repeat 1-8 to OD.

**17-20** Fwd, Close, Back; Fwd, Close, Bk; Fwd, Close, Bk; Fwd, Close, Bk;

Step forward on L, close R toe to heel of L foot, step backward on L. Repeat on R, L, and on R again. Dance on toes, tapping toes on floor, use short quick steps, stepping almost in place.

**21-24** Walk, 2, 3, Swing; Turn, 2, 3, Tap; Walk L, R, L, swing R ft forward and back, turning in toward partner, make one complete turn and face LOD.

**25-32** Repeat 17-24.

**33-38** OD. Six Forward Two-Steps.

Two-step turning out and in. Dance thru three times and end with a two-step, twirl, and bow.



### BANGHART PASS THRU

By Jack W. Banghart, Des Moines, Iowa

1 and 3 here's what you do, go down the center and pass thru, face your partner, pass thru to the outside two and circle half. Inside arch, outside under, into the middle pass thru, face your partner, pass thru, then U turn back. With the opposite lady, box a gnat and face the sides. Circle half then inside arch, outside under, into the middle a right and left thru. Turn right around and pass thru and allemande left, etc.

### A LITTLE BIT OF NOTHING

By "Dude" Sibley, Cottage Grove, Oregon

First and third bow and swing, promenade just half the ring

Come down the center cross trail thru, go 'round one that's all you do

Into the middle and box the gnat, go right and left thru the other way back

Do a right and left thru one more time, back right up and make a line

Forward eight and back with you, end four pass thru

The people on the end of each line cross straight over.

Go around one then into the middle and box the gnat, right and left thru the other way back

Turn 'em around and pass thru, split the ring and around one

Into the middle and pass thru, split the ring and around one

Down the center and pass thru, split the ring and around one

Into the middle cross trail thru, go up the outside and around just two

Hook on the ends and make a line, forward eight and back with you

Center four do a right and left thru, turn 'em around and pass thru

Split the ring go around one

Down the center and cross trail thru, and Allemande left, etc.

### OPENER OR BREAK

By Dick Derry, Roy, Utah

Bow to your partner—let's go!

Catch her by the left hand, do-pas-o.

That's her by the left, and your corner by the right,

Now partner by the left like an allemande thar

Take her up to the middle in a right hand star.

Back it up, boy, but don't be late,

Now shoot that star to a catch all eight

By the right hand half, back by the left hand all the way 'round

To the corner lady like a wrong way thar,

And the boys back along in a left hand star.

Shoot that star and you listen to me,

It's a left to the corner and you box the flea.

Pull her on by like a left allemande

With a right to your partner, right and left grand.

CLOSER:

Honor to your partner, listen to the band,

Corner by the left like a left allemande

Partner by the right and you box the gnat,

Now pull her right by, that's it—that's that!

### CHAIN GANG

By Bill Hansen, West Covina, California

Head two couples half-sashay

Box the gnat across the way

Face the sides, ladies chain

Same old two a right and left thru

Inside arch, outside under

Ladies chain in the middle don't blunder

Turn 'em around and pass thru

Ladies chain with the outside two

Inside arch and outside under

Ladies chain in the middle you two

Turn 'em around then right and left thru

Same old two a half-sashay

Face the outside two I say

Allemande left you're on your way.

### BREAK

By "Dude" Sibley, Cottage Grove, Ore.

Walk all around your left hand lady, see-saw 'round your pretty little taw

Back to your corner and give her a swing, 'go 'round and 'round that pretty little thing

Then allemande left that corner maid, take your lady and promenade

Promenade but don't slow down, one and three wheel around

Right and left thru and hear me say, whirl away with a half sashay

Balance forward and back with you, forward again cross trail thru

Meet your own go right and left grand, around that ring, etc. Meet original partner.

### SWEETHEART OF MINE

Original by Norman Merrbach, Bellaire, Texas

Record: Blue Star No. 1505.

Music: By Henry Rogers and Blue Star Rangers.

Intro:

Sashay your corner and you seesaw your taw

Allemande left your corner, grand old right and left the hall

And when you meet your partner you will promenade the line

Promenade with that sweetheart of mine.

FIGURE:

Head couples right circle four to a line

Circle just half way, then straighten out to a line each side.

Forward eight, box the gnat you're doing fine

Go forward and box the gnat, do not break hand holds.

Pull 'em back through, turn alone all of you

Pull the lady back through, then drop hands and individually turn to face the center of the set.

Then the ladies to the center left hand star

Turn that star twice around, meet your partner with a right hand

Left around your corner, promenade the corner home

Left hand 'round the corner and gent pivots to promenade with her.

Promenade the line with this lady so fine

Promenade with that sweetheart of mine.

Sequence of Dance: Intro, figure twice, intro for break, then figure twice more, then intro for ending.



### PROMENADE BREAKS

By Del Coolman, Flint, Michigan

One and three—you wheel around  
With a right and left thru  
And both couples wheel around  
On to the next with a right and left thru  
And both couples wheel around  
On to the next with a right and left thru  
Then cross-trail—allemande left.  
One and three—you wheel around  
With a right and left thru  
And circle four—a full turn and then no more  
California twirl—  
On to the next with a right and left thru  
And circle four—a full turn and then no more  
California twirl—  
On to the next with a right and left thru  
Cross-trail—allemande left.

### PULL HER THRU

By Bill Hansen, West Covina, California

Head couples go forward and back  
Box the gnat across the track  
Pass thru the other way back  
Around one go into the middle  
Box that gnat and pull 'er thru  
Box the flea with the outside two  
Inside two crosstrail thru  
Around one go down the middle  
Right and left thru go two by two  
Turn right around and pass thru  
Around one go into the middle  
Box the gnat and pull 'er thru  
Box the flea with the outside two  
Inside two crosstrail thru  
Around one go down the middle  
Trail thru and then turn back  
Box the gnat across the track  
Face the side—allemande left, etc.

### THE HOLLY-THAR

Originated by Melvin Holly, Jackson, Mississippi  
Allemande left for the Holly-thar  
Turn partners right to a wrong way thar  
Men back up in a left hand star  
Shoot that star half way 'round  
Turn corners left like an allemande thar  
Men back up in a right hand star  
Shoot that star full around  
Turn your corner right to a wrong way thar  
Men back up in a left hand star  
Shoot that star half way 'round  
Turn corners left like an allemande thar  
Men back up in a right hand star  
Shoot that star full around  
Turn your corner right to a wrong way thar  
Men back up in a left hand star  
Now shoot that star to a left allemande  
Here we go right and left grand, etc.

### MISS MOLLY

Original by Red Warrick, Kilgore, Texas

Record: Longhorn No. 117.

A—You sashay 'round your corner, your own a  
left hand swing  
Girls star right men promenade, go twice  
around that ring  
Ho, Ho, Ho, Me oh my Miss Molly, left hand  
swing your pal  
Promenade home and swing her, till she says  
she'll be your gal  
B—Now one and three you half sashay, lead out  
to the right  
Right hand up and make a star, twice you turn  
it thru the night  
Girls star left, men single file, around the  
town you run  
Once.  
Box the gnat put her in the lead, follow that  
gal, have a little fun  
After you box the gnat, lady turn half again  
to single file promenade.  
C—Now listen ladies you back track, go 'round  
the other way  
Men back track behind your date, don't let her  
go astray  
Girls roll back, turn your corner left, grand  
right and left you roam  
Meet Miss Molly pass her by, promenade the  
next girl home.  
Tag: Ho, Ho, Ho, Me oh my Miss Molly, another  
day is gone  
Swing awhile Miss Molly, I cannot tarry long.  
Sequence: A-B-C-Tag, B-C-Tag. Repeat using two  
and four.

### THE SQUARE ROBIN

By Dan and Madeline Allen, Larkspur, Calif.

First and third bow and swing  
Promenade half way round the ring  
Down the center with a right and left thru  
And a half sashay, that's what you do  
Now circle four in the middle of the floor  
Go once around and then no more  
\*California twirl and face the sides  
With a right and left thru, then a half sashay  
Circle up half while you're that way  
California twirl and face outside  
(Two lines of four — in Head positions)  
Forward eight and back that way  
Now whirlaway with a half sashay  
Join hands again and the ends turn in  
Pass thru to a left allemande  
Right to your partner, right and left grand.

\*As per standardization in Northern California,  
May 8th, 1955: California Twirl — done with  
the gents right hand and the lady's left; always  
done with the lady on the gents right side.

### THE CALLER'S WORKSHOP

Contributors to this issue come from Wyoming, Iowa, Oregon, Utah, Texas, Michigan, Mississippi and California. In other issues almost every State, Province of Canada and Overseas Country at present involved in Square Dancing has been represented. Your dance, break or gimmick doesn't have to be "world shattering" to appear in this section. If folks seem to like it — just send it in so others may enjoy it. Don't worry if your "baby" doesn't appear in print — but at the same time don't be "shocked" if it does show up.



## MEET ME IN ST. LOUIS

Circle Mixer by Marie Tueth, St. Louis, Mo.

**Music:** Meet Me in St. Louis — X-83 Lloyd Shaw

**Starting Pos:** Partners facing. M's back twd center.

**Footwork:** Same for M and W meas 1-16. \*Opposite meas 17-32; directions are for M.

### Measures

- 1-2 Balance Fwd: Balance Back** (Say "Hello!!"). R hands joined, bal fwd on R ft, touch L beside R; bal back on L ft, touch R beside L.
- 3-4 Dos-a-Dos.** Dos-a-Dos around partner with 6 st, R-L-R-L-R-L, backing up diag R to face new partner.
- 5-12** Repeat meas 1-4 two more times, end facing 4th person.
- 13-16 Right Hand Star.** Make one slow CW turn with 12 short st, starting with R ft. End in open dance pos, both facing LOD, inside hands joined. W makes 1/2 R face turn on last 3 cts, M touches L ft beside R on last ct.
- 17-18 \*St LOD on L, Swing R Fwd, Hold 1 Ct, St LOD on R, Swing L Fwd, Hold 1 Ct** Face partner, 2-hand hold; canter rhythm.
- 19-20 St L to L Side LOD, Close R to L on Ct 3, St L Again to L Side, Touch R Beside L.** Pivot R to face RLOD. (A hootchie-kootchie movement may be done with meas 19-20).
- 21-24** Repeat meas 17-20 starting on R ft. Then face partner, 2-hand hold.
- 25-26 St L, Brush R Across Front of L: St R Brush L Across Front of R.**
- 27-28 Turn Away From Partner With 6 St, L-R-L-R-L-R.** Make complete L face, turn and join hands again. W makes R face turn.
- 29-30** Repeat meas 25-26.
- 31-32 Twirl Lady on to New Partner.** With M's L and W's R hands joined, lady twirls R to gent ahead; M remains in place with st L-R-L. Meet new partner to start dance again.

## AQUA HESITATION WALTZ

Original Dance by Ray and Alta Cunningham, Seattle, Washington

**Record:** "Aqua Hesitation Waltz," Aqua No. 205.

**Position:** Face partners. Both hands joined. (Directions for the man, opposite footwork, except where indicated.)

**Introduction:** 8 meas. Wait 4 meas, step away and bow.

### Measures

- 1-4 Step, Brush; Step Brush; Turn the Lady Around;** With both hands joined, step on L swing R over L with brushing action. Step on R, swing L over R with brushing action. Release R hand, turn the lady under M's L arm with a R-face turn as M takes 6 small, fast steps in LOD.
- 5-8 Waltz; Waltz; Waltz; Waltz;** Assume closed dance pos and do four regular turning waltzes, traveling LOD.
- 9-16** Repeat meas 1-8.

(On the 16th meas you change to modified Vars pos with M's R hand on lady's R waist. Lady holds onto her skirt with her R hand. Parallel footwork here.)

- 17-20 Left; Right; Left Close; Left Hold;** Stepping on L glide L traveling LOD. Step on R glide R. Step on L, close R to L, step fwd on L and hold. (Similar to skating action.)
- 21-24 Right; Left; Right Close; Right Hold;** Repeat meas 17-20 with opposite footwork still traveling LOD.
- 25-28 Turn 2, 3, 4, 5, 6; Step Swing; Step Close;** Both turning R-face, drop pos hold after first step. (M does 6 small steps completing R-face turn. Lady does 5 steps to complete R-face turn holding weight on L to change footwork back to opposite.) Face partner, do a step swing (R over L) and step close.
- 29-32 Waltz; Waltz; Waltz; Waltz;** Four regular turning waltz steps in closed position. The dance pattern goes through 4 times
- Ending:** On the 4th waltz of the last time thru, twirl the lady under and bow. (Optional—Canter rhythm may be used in the individual turns instead of the 6 individual steps.)

## DIPSY DOODLE MIXER

**Record:** "Dipsy Doodle," Dot 15102.

**Position:** Semi-closed, fac twd COH.

**Footwork:** Opposite throughout for M and W. Steps described are for the men.

- 1-2 Walk, —; Two, —; Step, Close, Step, —;** Starting M's L and moving twd COH, walk fwd two steps L, R; followed by one two-step, pivoting on the last count of the second measure to face wall (reverse semi-closed pos).
- 3-4 Walk, —, Two, —; Step, Close, Step, —;** Starting M's R, repeat meas 1-2, moving twd wall.
- 5-6 Step, Brush, Step, Brush; Step, Brush, Step, Brush;** Starting M's L, make one very small circle turning away from partner with four step-brushes (M turns to L, W to R). End in open pos. M's R and W's L hand joined, facing COH.
- 7-8 Two-Step; Two-Step;** Two, two-steps moving twd COH.
- 9-10 Change Sides; Face Out;** Partners change sides (Calif. Twirl) with two, two-steps, W crossing under M's R arm. Ending facing wall.
- 11-12 Two-Step; Two-Step;** (New Partners) With M's R and W's L hands still joined, do one two-step moving twd wall; on second two-step, M turns L to meet new partner (W turns R), assuming semi-closed pos to repeat dance from beginning. Dance repeats for a total of eight times.



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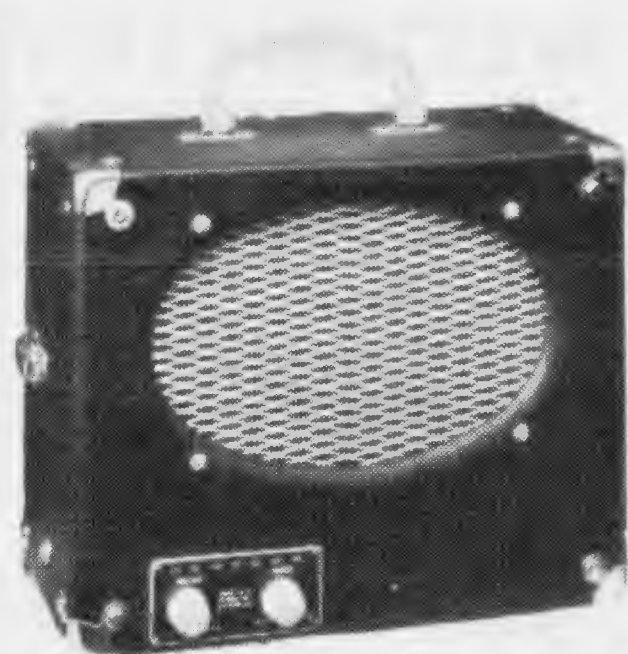
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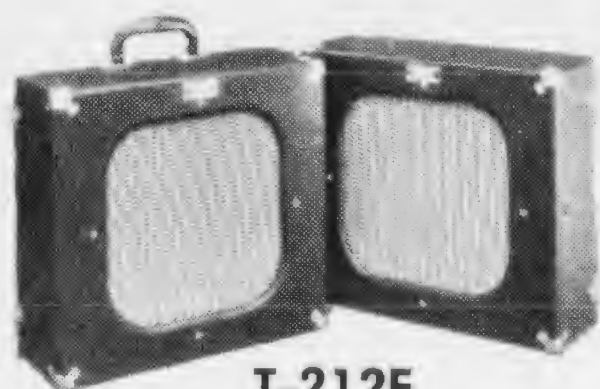
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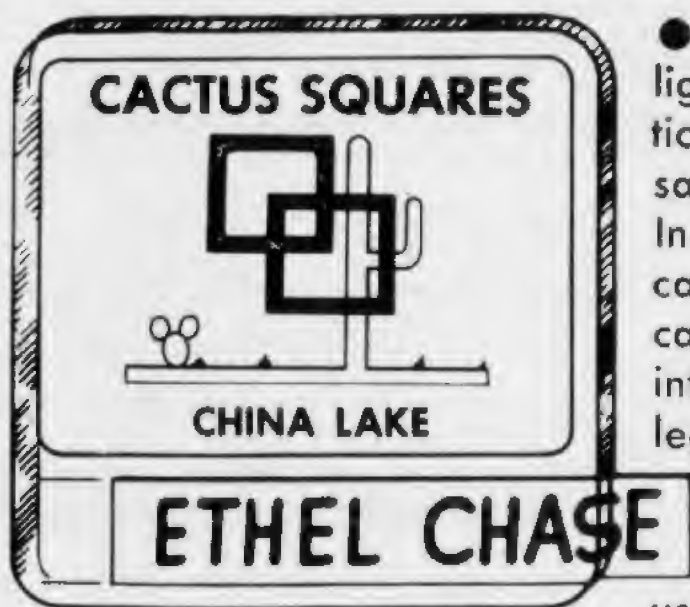
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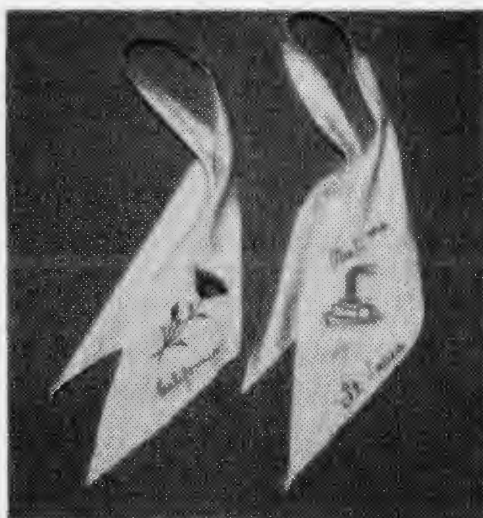
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## TO THE CALLER — IT'S MUTUAL

By Fran Pryor, Laramie, Wyo.

We're glib and warmly personal  
When we become a fan,  
But smiles freeze and words just vanish  
When we approach the man.  
This wealth of affection creates  
A compensating fact.  
He views us fondly — when safely  
Ensconced in his Cadillac.

## KNOTHEADS GROW AND GROW

Ray Lang, the Daddy of the national Knot-head movement which started up in the state of Washington in October, 1955, makes a late report on the progress of this idea. Ray says that 16 folks from Seattle moseyed up to Vancouver, B. C., to dance with a club there and became Knotheads at the Northwest Square Dance Convention later on. In February, 1956, Ray (who, with his wife Marion, makes the Knothead badges) presented 48 more badges at the State Festival, and the ball was really rolling. Presently there are some 1600 Knotheads in Washington, 1400 in Northern California, almost 1000 in Oregon, and others in British Columbia, Minnesota and Nevada, as well as in Florida. At first the Langs made the badges for free but as the demand grew greater and they were spending more time and money, they set a charge of \$1.00 for each badge, which goes right back into their making. Some 4000 badges have come from the Langs' busy fingers. The name Knothead and the badges are now being patented.

Lang works closely with the Idaho-Montana-Wyoming Knothead group, was present at the Labor Day Knothead Jamboree at Yellowstone in 1956 and is in on the planning of the 1957 such event. Basis of the Knotheads is, of course,



## SQUARE DANCE PATTERNS



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to promote fun and fellowship in square dancing by the dancers' visiting back and forth in 100-mile-minimum trips to dance. They have no intention of interfering with already set state and local organizations. There are no national officers, for instance, and just enough organization to keep functioning. The idea seems to have had a signal beneficial effect on the activity in the state of Washington as square dancing is perking there and Frank O. Fountain, State Federation President, gives the Knotheads the nod as being a great help in this present well-being.

## BOGAN Records Presents:

Two more releases

1103—**JOHNSON RAG**, Caller: Nathan Hale, Flip instrumental Key of G

1104—**I SAW YOUR FACE IN THE MOON**, Caller: Charley Bogan, Flip Instr., Key Bb

### Other Releases:

1101—**BO WEEVIL**, called by Nathan Hale, Flip Instr., Key Bb

1102—**SMILE DARN YOU SMILE**, called by Nathan Hale, Flip Instr. Key C

### National Distributor:

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1213 Mulberry Lane, Bellaire, Texas

## FESTIVAL FOR COUPLE DANCERS

The Fifth Annual Couple Dance Festival will take place on February 9th in Houston, Texas, at Mason Park. The P.M. Workshop will be guided by Ralph and Eve Maxhimer, Homer Howell, Bertha and Manfred Holck, Manning and Nita Smith, Roger and Jean Knapp. The night dance, from 8 to 11 P.M., will be made up from a list including the following dances plus others presented in the workshops; Humoresque, Stardust Mixer, Lover's Waltz, Hot Lips, Black and White Rag, Mr. Guitar, etc.

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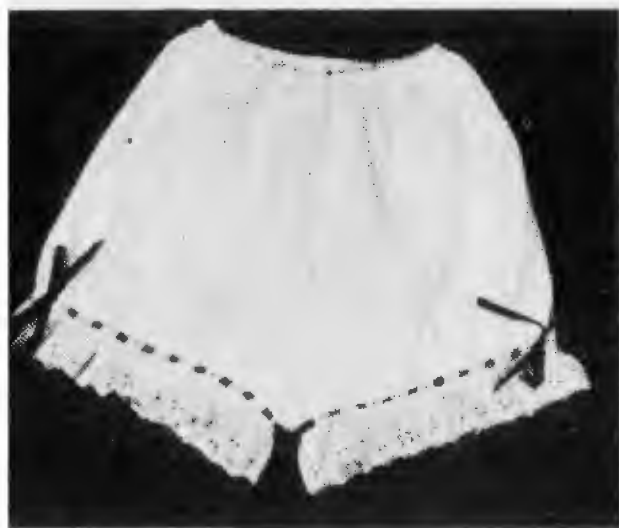
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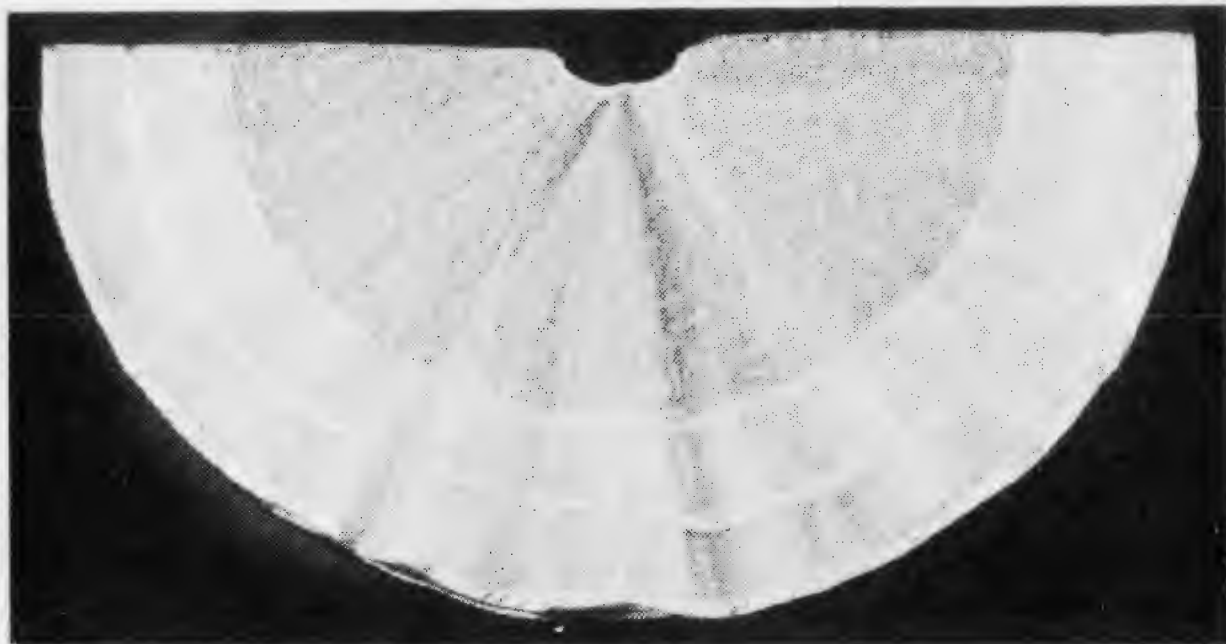


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watch over our local T.V. station, and every Tuesday night your program . . . is aired. Until recently my husband and I expressed our disapproval of your program by simply turning our set off. Our hobby is square dancing, and we object strongly to your so-called 'World's Champion Square Dancers'. Their posture is terrible, their faces show boredom, the simple figures they dance repeatedly are so poorly executed that it is pitiful to watch! . . . A true square dancer . . . shows his enjoyment by his smiling face."

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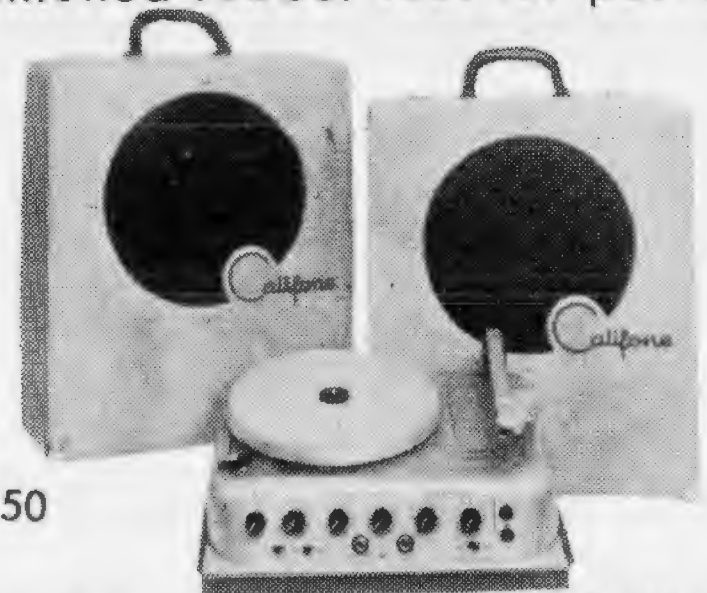
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*(Letters continued from page 4)*

Dear Editor:

Enclosed is a snapshot showing the Arcadia Twisters (Arcadia, Calif.) portraying a Sets in Order cartoon!

John Fogg  
Altadena, Calif.



Caption: "Ethel's saving her favorite pair of dance slippers for the convention."

Grundeen - S.I.O. May '56



Arcadia Twisters

*(Letters continued on page 36)*



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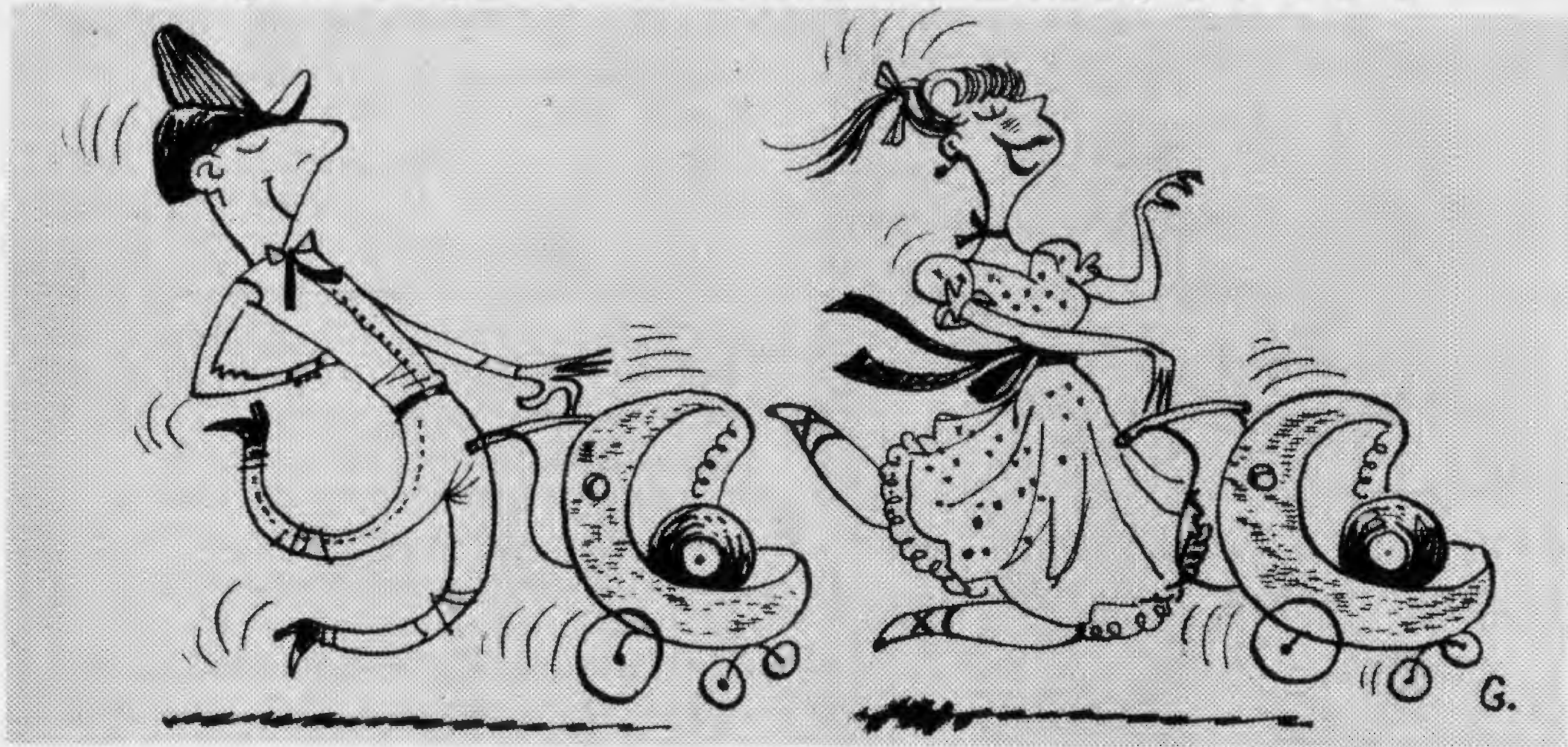
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*Music features* **DORIS COOLEY** *at the organ*

### **ILLUSION WALTZ**

By Mary and Wes Read  
of Spokane, Washington

### **NAUGHTY BUT NICE**

By Fern and Dave Davenport  
of Seattle, Washington

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- 1506—**SWING YOUR BABY**, called by Norman Merrbach, flip instrumental, Key C  
 1507—**HOUSTON HOEDOWN**, Key G  
**HOLD EVERYTHING**, Key A

### Other releases:

- 1503—Cindy Balance/Raley's Romp, called by Andy Andrus  
 1504—Cindy Balance, Key G/Josie's Hoedown, Key C

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**MEL DAY, 3640 State Street, Boise, Idaho**

## I LARNED TO DANCE

by Will Cornshucker (Alias Vincent Fulco)  
 Shreveport, La.

Enrolled in a class jest by chance,  
 Wanted to larn this ole Square Dance.  
 Squared up with some brand new folks,  
 Thought the caller was a-crackin' jokes.  
 I grinned and played along the set,  
 An' I ain't larned too much yet.  
 Was walking hard and let out a moan,  
 Then the man ups and sed, "All go home".  
 I tuck my hat and then my coat,  
 Went out the door and left the goat.  
 They told me I had blowed my stack,  
 And that I would have to git right back.  
 When I returned I was full of sass,  
 And I found myself in another class.  
 That skip-ta-maloo, I had missed a lot  
 And my dance eddication shore was shot.  
 Each time I turned to do a back-track,  
 I'd lose my darn d'rections, thas' a fact.  
 I'd finish like most novices do,  
 But "oh my aching back" ahm a-telling you.  
 Then came the day when I'd whirl-a-way  
 Do a left hand turn and a half sashay,  
 Dive right under and circle 'round,  
 Spat my snuff and go to town.  
 So I fit my pants and bootees too,  
 Squared up fast like other folks do,  
 Swung mah gal and fell down flat,  
 That gal was strong, I shore say that.  
 I got right up and circled left,  
 Shoulda gone right, but I was deaf,  
 Someone stepped on the nap of mah neck,  
 This heah Tom-foolery is rough, by heck.  
 Six months later, started to use my head,  
 And listen to what that there Caller said.  
 I can circle fast and star in tight,  
 Ahm a-waiting now for that "Well a'right".

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## BIG TIME DOWN SOUTH

The Deep South glows ever brighter in the national square dance picture and the forthcoming 2nd Annual Mississippi Square Dance Festival adds fuel. This event will take place in Jackson, Miss., at the YWCA Gym, on February 16th. There will be a P.M. Workshop from 2 to 4 P.M. with Finis Nabors as M.C. The evening dance will be from 8 to 11 P.M. with Jim Brower of Texarkana, Texas, and Joe Mays of Birmingham, Alabama, sharing the M.C. duties. There will also be a Breakfast and After Party with Melvin Holly M.C.-ing. Guest

callers will include Al Treppke, Houston, Texas; Curly Calloway, Longview, Texas; Mack McCoslin, Shreveport, La.; Richard Dick, Little Rock, Ark., and others. The Gilmer, Texas, Square Dance Band will be on hand to furnish the hoedown music.

## CANADIAN CAPERS

*Saskatchewan* . . . The Circle Two Club started last year with two sets and is now dancing ten sets (with a waiting list) every other Friday in the Moose Jaw "Y" Gym. The club owns its sound equipment and has five members calling.

# MAC GREGOR RECORDS

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773-B—HELLO — HELLO — HELLO  
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#774—Same as #773 (with calls)

#775-A—ROCK AND ROLL POLKA

775-B—I CAN'T GIVE YOU  
ANYTHING BUT LOVE (without calls)

#776—Same as #775 (with calls)



### "JONESY"

#777-A—SMILE, DARN YA', SMILE

777-B—SANTA CLAUSE IS COMING  
TO TOWN (without calls)

#778—Same as #777 (with calls)

#779-A—DOWN BENEATH THE  
SHELTERING PALMS

779-B—DRIVIN' NAILS  
(without calls)

#780—Same as #779 (with calls)



### JERRY HELT

#769-A—MINNIE THE MERMAID

769-B—QUEEN'S QUADRILLE  
(without calls)

#770—Same as #769 (with call)

#771-A—SMILES

771-B—SING 'N' SWING  
(without calls)

#772—Same as #771 (with call)

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### ROBERT (BOB) BANTZ

Bernice Meesit sends along with great regret the news of the passing of Bob Bantz of Chicago, who passed on December 26, 1956. Bob was the Marquette Park Supervisor in Chicago for many years and a favorite caller with many of the area's dancers. His cheerful disposition, friendly word for everyone, were an inspiration. He will be greatly missed.

### CALLERS' ALARM

Max Wolf, a caller in Reseda, California, has worked out a gimmick to (1) keep dancers

from saying, "Oh, another tip already? You just called one". Or (2), "When are we going to dance?" Max brings to the dance a timer such as any housewife might use in her kitchen, with an alarm. He sets it for 2 or 5 minutes when he finishes calling a tip, goes out for a smoke or a yak-session and lo! pretty soon the alarm rings, and Max goes flying back in the hall.

### DIMES FIGURES

Having a March of Dimes dance this year? Be sure to send your total in. Remember the impressive figure of last year? Let's go.

## Sets in Order ORDER FORM

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# LONDON STORES CELEBRATE FRIDAY, FEB. 22nd thru SAT., MARCH 2nd

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## FORT COLLINS FESTIVAL

The annual Ft. Collins, Colorado, festival at the College there is slated for March 29 and 30. Bob Osgood will M.C. All are invited.

## GEMS FROM OTHER PUBLICATIONS

A new area publication, Square Notes, has been born in Tucson, Arizona. It is edited for the Old Pueblo Square Dancers' Assn. by that clever gal, Helen Wiegink, whose work you have also enjoyed in the pages of Sets in Order. In the edition called Tip 1, Fig. 4, Helen prints the following:

**WHO MAKES A DANCE???**

"I", said the choreographer,  
"I figure out the steps."

**WHO MAKES A DANCE???**

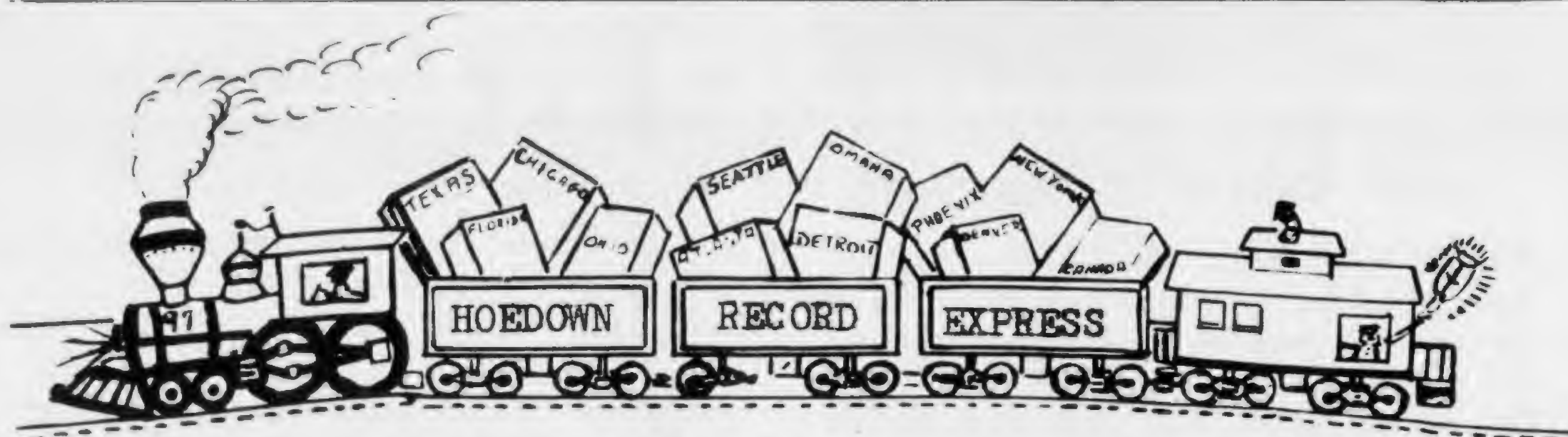
"I", said the orchestra leader,  
"I make the danceable music."

**WHO MAKES A DANCE???**

"I", said the caller,  
"I tell people what to do."

**WHO MAKES A DANCE???**

"WE!" say the dancers,  
"WE DANCE IT!"



**OLD 97 ALL STEAMED UP AND RARIN' TO GO with**

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**"HONEST AND TRULY"** on the other side is a simple waltz routine originated by  
WAYNE KAPPENMAN and SHIRLEY BLACKMORE

JIM AND JINNY will be on tour after the NATIONAL CONVENTION en route to THE PAIRAMA at West Point, New York, where they will be on the staff with Al Brundage and Ed Gilmore July 14th to 19th. FOR AVAILABLE DATES for CALLING OR ROUND DANCE INSTRUCTION contact them at "THE HAYLOFT," Alderwood Manor, Wash.

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## **CALENDAR OF SQUARE DANCING EVENTS**

- Feb. 2—First Square Dance Club Festival  
New Cresskill Fire House, Cresskill, N. J.
- Feb. 2—Allemander 5th Ann. Jamboree  
West Pullman Park, 123rd and Stewart  
Chicago, Ill.
- Feb. 7—Lubbock Federation Dance  
Lubbock, Tex.
- Feb. 9—5th Ann. Houston Couple Dance Fest.  
Houston, Tex.
- Feb. 10—Palomar Jamboree  
Recreation Hall, Oceanside, Calif.
- Feb. 14—Satins and Spurs Valentine Ball  
Sequoia Jr. High, Reseda, Calif.
- Feb. 16—2nd Ann. Mississippi Festival  
Jackson, Miss.
- Feb. 17—So. Bend Callers' 7th Ann. Fest.  
Laurel Club, So. Bend, Ind.
- Feb. 17-22—Winter Institute  
Asilomar, Pacific Grove, Calif.
- Feb. 21—Lubbock Federation Dance  
Lubbock, Tex.
- Feb. 22-23—10th Ann. Phoenix Festival  
New Coliseum, Phoenix, Ariz.
- Feb. 22-24—Annual Kross Roads Squareama  
Fresno, Calif.
- Feb. 23—Midway Round Up  
Anniston, Ala.
- Mar. 8-9—4th Ann. Azalea Trail Festival  
Mobile, Ala.
- Mar. 9—Spring Jamboree  
Houston, Tex.
- Mar. 16—South Central Dist. Okla. Spring Fest.  
St. Mary's Gym, Lawton, Okla.
- Mar. 22-24—4th Ann. Calif. Square Dance Con-  
vention, Munic. Audit., Long Beach, Calif.
- Mar. 29-30—Winter Jamb. and Callers' Clinic  
Spokane, Wash.
- Mar. 29-30—6th Ann. Four States Assn. Spring  
Fest., Ark Jr. High Gym, Texarkana, Tex.
- Mar. 29-30—Spring Fest. Colo. A. & M.  
Ft. Collins, Colo.
- Mar. 30—Superior Assn. "5th Saturday"  
Fairgrounds, Sacramento, Calif.
- Apr. 5-6-7—Yuma Square Dance Festival  
Yuma, Ariz.
- Apr. 6—Northeast Okla. Dist. Festival  
Fair Grounds Arena, Tulsa, Okla.
- Apr. 6—Alabama Jubilee  
Munic. Audit., Birmingham, Ala.
- Apr. 27—8th Ann. Spring Festival  
Ryan Airport Gym, Baton Rouge, La.



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### THAT CALLER — #3

*by Bob McLaughlin, Flin Flon, Man., Canada*

What is the future for callers? As square dancing is growing in popularity there will no doubt be a continuing demand for new callers for some time yet. As for replacing old callers — it is hard to say. What eventually happens to them? Are they like "old soldiers who never die"? It may well be that they are in some state of Earthly Suspension here until the Heavenly Hosts get a chance to figure out how their peculiar talents could be put to use in the Better

World. Certainly it is not hard to visualize more than the usual amount of disruption if future reincarnations require us to execute a Red Hot while encumbered with a pair of wings. Some unkind people say that this apparent state of Earthly Suspension is due to the Better World and Nether Regions trying to outshuffle one another about just who is going to be stuck with admitting square dance callers. Anyway, be that as it may, we definitely advise ambitious beginners to refrain from aspiring to replace Old Callers who get run out of town. This rarely happens.

**Hey — Dancers — Callers . . .**

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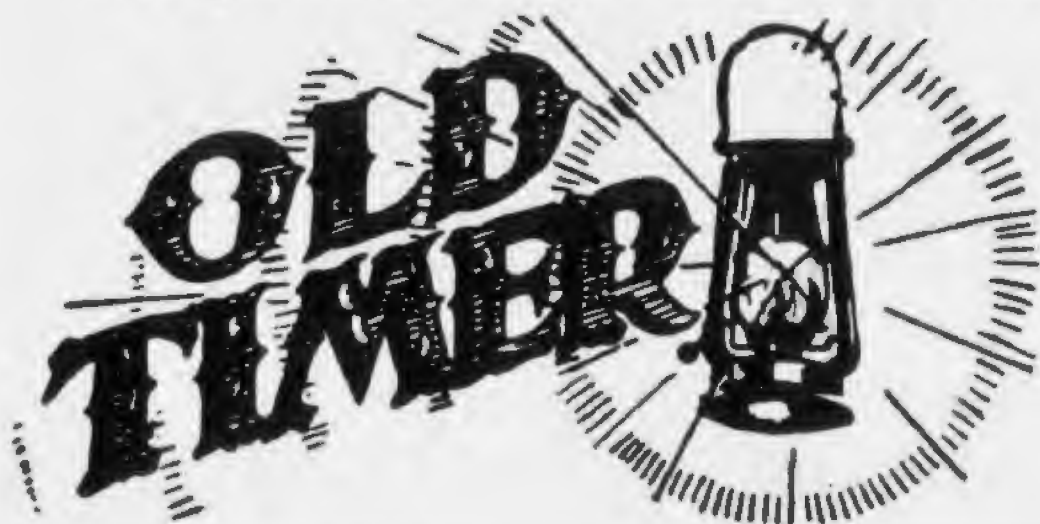
**"STEP RIGHT UP AND  
SAY HOWDY"**

#8123—78 RPM

(S-8123—45 RPM)

(Flip record)

We guarantee that you have NEVER heard a square dance record quite like this one.



AND FOR YOU CALLERS — an EXTRA SURPRISE; Because the new OLD TIMER release actually helps you get the crowd in that "makes 'em want to dance" mood. Sooo — Don't dare miss this one — and it's another JOHNNY SCHULTZ original.

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### ST. LOUIS • SQUARE DANCE MECCA FOR '57

"Meet Me in St. Louis." It's the national cry of square dancers this year as they plan their vacations around the dates of the 6th National Convention in St. Louis June 13-15.

Art Lowell, the Convention Chairman, announces that the accent will be on workshops, panel discussions and clinics, but there will be continuous square and round dancing to satisfy those who will certainly attend with just that activity in mind. There will be a folk dance workshop, as well, for those who are especially interested in that facet.

A word on housing. When a convention is scheduled in St. Louis, all hotels are taken over by the Housing Bureau of the St. Louis Convention Bureau and no one, for any reason, can get a room unless it is cleared thru that office. This may sound a little rough on the surface but it appears to have its advantages. The rates, as published, are guaranteed and there will be no change other than general increase affecting all hotels based on operating costs and subject to the approval of the Housing Bureau. The increase, if any, would affect all hotel occupants and would be nominal.

## YOUR CALLER

1234 ANY STREET — ANYTOWN, U. S. A.

To all Square Dancers  
for whom I have the pleasure of calling:

Some lucky caller — and his wife — will attend the "Sets in Order" Institute at Asilomar at the expense of Square Dance Square, Square Dancing's leading mail order house.

We'll be mighty grateful if you'll route your mail order purchases of square dance goods to Square Dance Square, Summerland, California, and mention our name in your order. We'd like to be the lucky couple.

Every cash purchase of \$5 or more counts (records, \$10 or more) no matter by whom sent in — just so long as our name is mentioned. Thus dancers and clubs, individually and collectively, can help out — and at no extra cost to themselves.

Yes, there is a second prize, too, and free "scholarships" for those reaching specified totals.

For full details, see page 44 of your December "Sets in Order" or page 34 of the November issue.

Order from Square Dance Square's advertising in any issue of S.I.O. or from their collection of brochures which they'll send on request (together with a coupon worth 50c in trade) for 25c in stamps or coin.

Thank you,  
Your Caller



The Housing Bureau will give first choice of rooms to delegates of the convention and guarantees accommodations up to a few days before the convention. Rooms will not be confirmed unless the applicant is registered with the 6th National Square Dance Convention. So — get your request in with your reservation to Al Woker, 47 S. Floridale Ct., St. Louis 21, Mo. No deposit is required. Square dancers will be given first choice of rooms during the three convention days and the Housing Bureau has 40 years of experience to serve you well.

It'll be a whizzing, bang-up time in St. Louis and, if you're worried about the heat, there won't be any in the convention building, Kiel Auditorium, which has room after air-conditioned room to provide the maximum of dancing comfort. See you there!

## SQUARE DANCE FLOAT



Floats, floats, floats, and the tots featured on this one are the junior group of Camas, Washington's Jacks and Jills, called the Twirlers. Max and Elsie McGill are their instructors. The float was winner in the non-commercial division of a Camas civic holiday parade.

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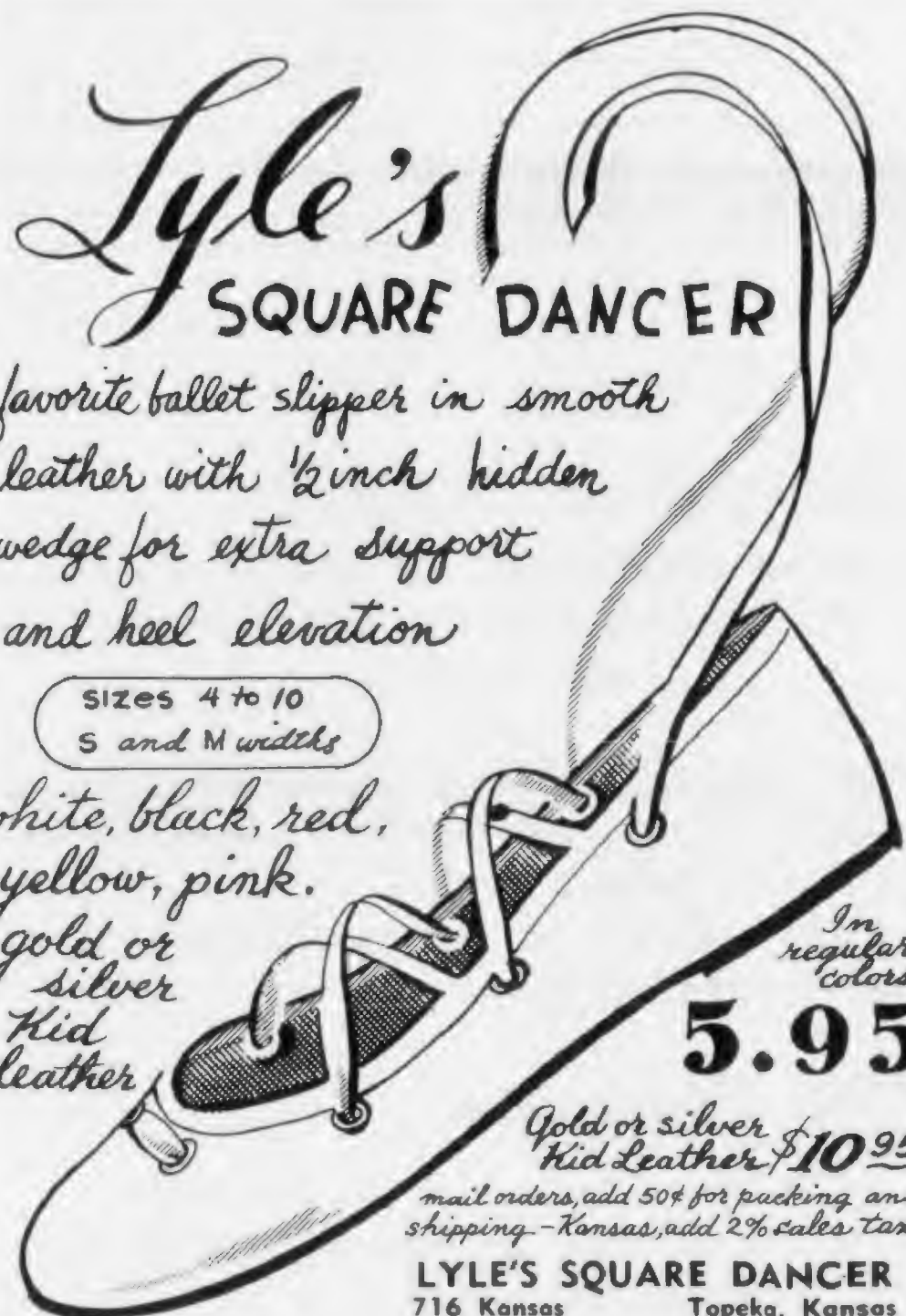
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**The Roundup**

Folk Dance Fed. of Minn., Publisher  
Box 4006, Univ. Sta., Minneapolis 14, Minn.  
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(Letters continued from page 26)

Dear Editor:

Answering the request of Mr. Zeman in your "From the Floor"—December, 1956.

I suspect any "called" square in slavic would be only a translation from an American or English source. There are many good old East European quadrilles, and if he is looking for one I would suggest Kanafaska (Gingham Apron) or Kalamyha, which may be danced as a square or circle. Of course *the* dance of Czechoslovakia is Beseda, a medley of six or seven of the outstanding Bohemian dances. None of these are called or prompted — just danced...

Glover Whittaker  
Phoenix, Ariz.

Dear Editor:

Square dancers are wonderful people! Some time last summer, Joe DeLaney, a member of the Aurora Friendly Squares, contracted polio and was hospitalized for quite some time. The Aurora Friendly Squares decided to have a food shower on the family on Friday, October 19th. The response was wonderful, and several boxes of groceries were delivered to the family after the dance. Other boxes kept coming all week long.

Roy Krosky, caller for the club, and myself, wanted to do more, so we arranged another Benefit Square Dance, this time to shower them with money. After the date, November 10th, had been set, and the hall arranged for, everyone wanted to help.

Mr. and Mrs. Buck Fanning had soft drinks on hand for the intermission... Mrs. Peggy Davidson made a beautiful toaster cover by taking a small doll and placing a skirt on it large enough to cover the ordinary toaster. She also made a beautiful fly swatter. Both items were raffled off... and this made a profit of \$18.75. The square dance admission price was from \$1.00 up. Fourteen squares attended the dance and several people purchased tickets but were unable to attend due to two other festivals in the area. The grand total of all receipts was \$157.31.

I am happy to belong to such a wonderful group of people as "Square Dancers".

Loren Pace  
Englewood, Colo.



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Featuring

- Square Dance Dresses by Faye Creations and Thunderbird
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### DANCES WANTED

The Workshop Section of Sets in Order's Callers' Edition features each month some dozen extra square and round dances besides the ones that appear in the basic magazine. Have you some good ones in *either* category that you'd like to send in? When inspiration hits you jot down your notes, work from there into a danceably constructed figure and pop the results in the mail to Sets in Order. *Be sure they will work* and then let us see 'em.

### MARCHING DIMES

The March of Dimes dances are being planned all around the country again. One of the early ones we have heard about is that sponsored by the clubs of Grays Harbor, Wash., on Feb. 2. This will be the fifth annual such dance and will take place at the Aberdeen Elks Club. The idea was started 5 years ago by Raymond and Dorothy Mann, the first dance bringing in a total of \$75.00. Last year's total was \$1100.00 and the goal for this year is \$1500.00!

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# YOUR WALTZ

By Olive and Lefty Davis, South Gate, California

**Record:** "The Waltz You Saved For Me"—Decca 29392 (Flip side of "One Rose").

**Position:** Closed—facing slightly diag to LOD.

**Footwork:** Opposite. Directions for M.

## Measures

**1-2** Wait.

**3-4** **Balance Apart, Balance Together;**

Holding M's L and W's R, balance apart on slight diag to LOD; balance together coming into LOD.

## INTRODUCTION

## DANCE

**1-2** **Balance Forward; Balance Backward;**

In closed pos facing LOD, step fwd L, touch R beside L, hold; step bwd R, touch L beside R, hold;

**3-4** **Waltz Forward, 2, Close; Forward, 2, Close;**

Starting M's L, waltz fwd in LOD 2 meas.

**5-8** **Forward, Side, Close; Backward, Side, Close; Forward, Side, Close, Backward, Side Close;**

Box Waltz: In 4 meas do one box waltz ending in open pos facing LOD.

**9-10** **Waltz Away; Waltz Together;**

Waltz in a slight diag away from partner retaining inside hands joined; waltz toward partner and assume closed pos, M back to COH.

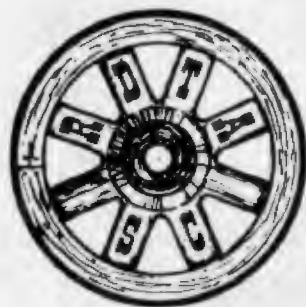
**11-12** **Balance Backward; Maneuver, Touch, —;**

M bal bwd twd COH, then step-touch, maneuvering so that M's back to LOD.

**13-16** **Waltz; Waltz; Waltz; Twirl;**

With M starting bwd L, do 3 R face turning waltzes and one waltz in place as W does 3 turning waltzes and one R face twirl.. End in closed pos facing slightly diag twd LOD.

Ending: Bow and curtsy.



The Southern California Round Dance Teachers' choice for the Dance of the Month of February is:

## SCHOOL DAYS

Instructions for this dance appeared on page 26 of the November issue of Sets in Order.

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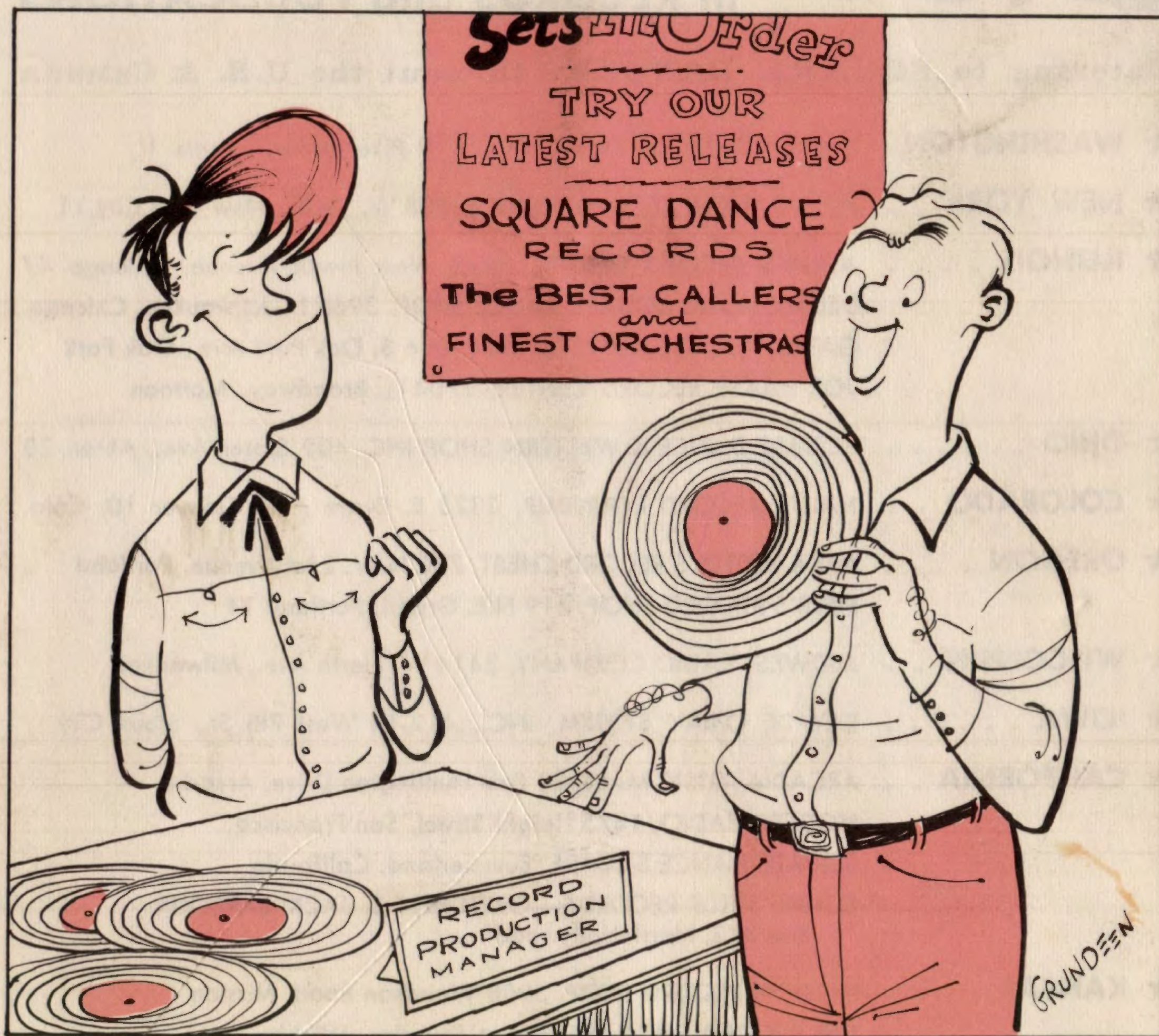
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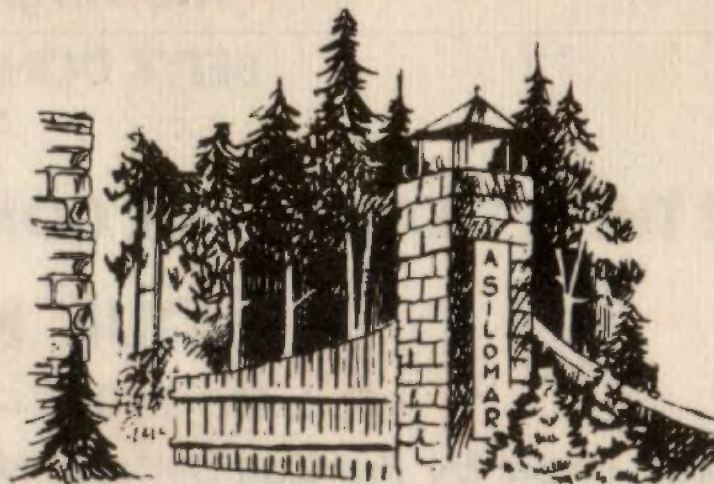




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